

**An Annotated Bibliography of Music Composed by Heinz Holliger for the Oboe,  
Oboe d'Amore, or English horn**

**Matthew Allen Ward**

**Research project submitted to the  
College of Creative Arts at West Virginia University  
in partial fulfillment of the requirements for the degree of**

**Doctor of Musical Arts  
in  
Performance**

**D.M.A. Committee  
Prof. Cynthia Anderson, Chair  
Dr. Mary Ferer  
Prof. Kristina Olson  
Dr. Virginia Thompson, Research Advisor  
Dr. John Weigand**

**Division of Music**

**Morgantown, West Virginia  
2010**

## **Abstract**

### **An Annotated Bibliography of Music Composed by Heinz Holliger for the Oboe, Oboe d'Amore, or English horn**

**Matthew Allen Ward**

Upon inspection of programs from past conferences it is apparent that Heinz Holliger's compositions for the oboe, oboe d'amore, or English horn do not receive many public performances. While the works for these instruments by Holliger have gained a small foothold in the standard oboe repertory, it is clear that there is a wealth of new music that is neglected by collegiate and professional oboists. It could be determined that many oboists avoid many of the compositions included in this project because of their difficulty and lack of recordings available.

This project provides a current listing of all published and unpublished compositions written for the oboe, oboe d'amore, or English horn available by Holliger as of March 2010. It is intended to serve as a resource for those musicians searching for such works to serve both performance and research related purposes. The annotations included in this project provide valuable information on performance-related criteria, and a description and discussion of any extended techniques indicated. Appendices for cross-referencing purposes list the works according to alphabetical order, chronological list of compositions, and an index of extended techniques.

## Acknowledgments

While working on this project there were many individuals who contributed to the realization of this research project. If it were not for the librarians, especially Helen Guzman, at Southeastern Community College in Whiteville, NC, I would not have been able to obtain many of the compositions that are included. They all went above and beyond to help me track down some of the compositions that were obtained from libraries in Germany and across the United States.

I would also like to thank the following people:

Peter Veale for the many conversations we had about Holliger's music and also for his willingness to demonstrate any extended techniques that I was unsure of via Skype from his home in Wachtberg, Germany.

The representatives at Schott Music International for sending me scores of Holliger's music that has not been published yet. For this I am very grateful.

I would like to thank my committee, Prof. Cynthia Anderson, Dr. Mary Ferer, Prof. Kristina Olson, Dr. Virginia Thompson, and Dr. John Weigand, for their encouragement and guidance throughout my doctoral degree. A special thank you to Dr. Virginia Thompson, who served as my research advisor and spent countless hours of her personal time on this project. I appreciate more than words can express all the hard work she has put into this project. Thank you.

Prof. Cynthia Babin Anderson, Dr. Mary Ashley Barret, Prof. John Dee, and Mrs. Petrea Warneck, my oboe teachers who never gave up on me and always encouraged me to strive for the best: Thank you for everything.

Lastly, to my family and friends, I would like to thank you for your endless support and love.

### **Dedication**

This dedication is to my family and many friends. I would like to express my special feeling of gratitude to my loving parents whose words of encouragement ring in my ears daily, and to my sister who has never left my side and is very special to me. My friends, to whom I am grateful, have never stopped supporting me throughout this entire process. I will always appreciate all they have done for me.

## Table of Contents

<b>Abstract.....</b>	<b>ii</b>
<b>Acknowledgements.....</b>	<b>iii</b>
<b>Dedication .....</b>	<b>iv</b>
<b>Table of Contents .....</b>	<b>v</b>
<b>Chapter 1 – Introduction.....</b>	<b>1</b>
Statement of Topic .....	1
Review of the Literature.....	2
Discussion of Research Methodology.....	5
Compositions Included.....	6
The Annotations .....	7
Descriptions of Stylistic Elements .....	8
<b>Chapter 2 –Extended Techniques.....</b>	<b>9</b>
Selected References for Extended Techniques for the Oboe .....	9
Descriptions of Extended Techniques used by Holliger .....	11
<b>Chapter 3 - An Annotated Bibliography of Music Composed by Heinz Holliger for the Oboe, Oboe d’Amore, or English horn .....</b>	<b>21</b>
<b>Solo and Chamber</b>	
<i>A reedy Double (a double reading for Doublereeder).....</i>	21
<i>Cardiophonie.....</i>	22
<i>Für Rolf.....</i>	23
<i>“h” .....</i>	24
<i>Inner Song from Triology.....</i>	25
<i>Kreis .....</i>	25
<i>Mobile.....</i>	26
<i>Pro Musica Nova Studien zum Spielen Neuer Musik.....</i>	28
<i>Quintet für Klavier und Bläser.....</i>	30
<i>Schwarzgewobene Trauer .....</i>	30
<i>Sechs Stücke .....</i>	32
<i>Siebengesang.....</i>	33
<i>Sonata.....</i>	34
<i>Souvenirs de Davos .....</i>	35

<i>Study II</i> .....	36
<i>Studie über Mehrklänge</i> .....	37
<i>Trio</i> .....	37
<i>Vier Miniaturen</i> .....	38
<b>Large Ensemble</b>	
<i>Pneuma</i> .....	41
<i>Recicanto</i> .....	41
<i>(S) irat6</i> .....	41
<i>Tonscherben</i> .....	41
<i>Tower-Music</i> .....	42
<i>Two Liszt Transcriptions</i> .....	42
<b>Chapter 4 - Summary and Recommendations for Further Study</b> .....	<b>43</b>
<b>Appendix A - Alphabetical List of Compositions</b> .....	<b>47</b>
<b>Appendix B - Chronological List of Compositions</b> .....	<b>49</b>
<b>Appendix C - Index of Extended Techniques</b> .....	<b>51</b>
<b>Bibliography</b> .....	<b>53</b>
<b>Curriculum Vitae</b> .....	<b>55</b>

## **Chapter 1 - Introduction**

### **Statement of the Topic**

The purpose of this project is to provide an annotated bibliography of compositions that include the oboe, oboe d'amore, or English horn by oboist, composer, and conductor Heinz Holliger. The annotations provide valuable information on performance-related criteria such as timings, range, instrumentation, available recordings, difficulty, and a description and discussion of any extended techniques indicated. This document is intended to serve as a resource for those musicians seeking any compositions composed by Holliger for the oboe, oboe d'amore, or English horn for performance, pedagogical, or research-related purposes. I have included detailed annotations on eighteen solo and chamber music compositions, and also included general information on six compositions for large ensemble.

Heinz Holliger was born in Langenthal, Switzerland on May 21, 1939 and is arguably among the most versatile and most extraordinary musical personalities of our time. After winning the first prizes in international competitions in Geneva (1959) and Munich (1960), Mr. Holliger began an unrivaled international career that has taken him to some of the most well known musical centers in the world. According to many articles written about him, Holliger is generally considered one of the world's most celebrated oboists, and many contemporary composers such as Olivier Messiaen, Luciano Berio, Elliott Carter, Frank Martin, Witold Lutoslawski, Karlheinz Stockhausen, and Isang Yun have written works for him.

In high demand as a composer, Holliger has written for all genres of music, including large stage works (both opera and orchestral), unaccompanied solos, chamber

music, and vocal works. His compositions are available exclusively through Schott Music International,<sup>1</sup> and his recordings (as an oboist and conductor, as well as a composer) are available on Teldec, Philips, and ECM.<sup>2</sup>

### Review of the Literature

Initial research for this project indicated that currently no single entity has a comprehensive catalogue limited to oboe, oboe d'amore, or English horn music by Heinz Holliger. Four documents that contain bibliographies of oboe music were found:

Gifford, Virginia Snodgrass. *Music for oboe, oboe d'amore, and English horn: a bibliography of materials at the Library of Congress*. The Music reference collection, no. 1. Westport, Conn: Greenwood Press, 1983.

Hošek, Miroslav, and Rudolf H. Führer. "Oboen-Bibliographie. II." *Das Orchester: Zeitschrift für Orchesterkultur und Rundfunk-Chorwesen* 43, no. 3 (1995): 77.

Peters, Harry B. *Woodwind Music in Print*. Philadelphia, PA: Musicdata, 1997.

Van Cleve, Libby. *Oboe Unbound: Contemporary Techniques*. Lanham, Md.: Scarecrow Press, 2004.

Miroslav Hošek's *Oboen-Bibliographie* (1975) contains only two entries of Holliger's music, and the only information Hošek provides is the title of each composition and the publisher. Harry B. Peters' *Woodwind Music in Print* contains four pieces composed by Holliger, and the information provided in Peters' bibliography is the title, publisher, and instrumentation. Libby Van Cleve's *Oboe Unbound* references twelve compositions composed by Heinz Holliger. The information included by Van Cleve is the citation for each composition.

---

<sup>1</sup> Schott Music International. <http://www.schott-music.com/> (accessed December 15, 2009).

<sup>2</sup> Colbert Artist Management, Inc. <http://www.colbertartists.com/ArtistBio.asp?ID=18/> (accessed January 7, 2009).

The Holliger compositions listed in Virginia Snodgrass Gifford's *Music for oboe, oboe d'amore, and English horn* (1983) are limited to those located in the Library of Congress catalogs, and because Gifford's bibliography was written in 1983, the most recent work of the four works included was written in 1971. The information provided in this bibliography is the title, date of composition, publisher, instrumentation, and the Library of Congress call number.

Research of academic journals yielded biographies for Holliger that include general information concerning his compositions. Peter Palmer's article, "Heinz Holliger at Sixty" in *Tempo: A quarterly review of modern music*,<sup>3</sup> focuses on the eclectic compositional style of Heinz Holliger. Although his opera *Beiseit* and his violin concerto are the main focus of this article, there are references to a few of Holliger's other large works.

"Holliger at 60. Keeping the Faith," by Arnold Whittall in *The Musical Times*, Vol. 140, No. 1867 focuses on Holliger's strength as a composer of contemporary music. This article lists many of the compositions composed by Holliger of which one will be discussed in this project. Whittall is quoted saying, "(S)irató, monody for large orchestra, plays with the Hungarian word for lamentation and the Italian word for angry."<sup>4</sup>

The only dissertation pertaining to Heinz Holliger was written by Kristina Ericson and is titled, *Heinz Holliger: Spurensuche eines Grenzgängers—Das Kompositorische Schaffen im Spiegel der Beschäftigung mit Sprache, Atem, Schweigen* (Search for traces of a border crosser—The compositional output as reflected in the preoccupation with

---

<sup>3</sup> Palmer, Peter. "Heinz Holliger at sixty." *Tempo: A quarterly review of modern music* (1999): 29-32.

<sup>4</sup> Whittall, Arnold. "Holliger at 60. Keeping the Faith" in *The Musical Times*, Vol. 140, No. 1867. (1999): 46.

words, breath, silence).<sup>5</sup> In a review of a book (with the same title) based on this dissertation, Peter Palmer discusses how Ericson categorizes Holliger's compositions according to the three "special topics" enumerated in the subtitle. Ericson's extensive work of 640 pages is primarily a study of Holliger's aesthetics.

The article in *Grove Music Online*<sup>6</sup> also provided valuable information relating to Holliger's career and aesthetics. The main focus of this article is to provide a biography and a summary of many of Holliger's compositions and how the compositions relate to Holliger's influences as a composer. The "works" listing contains eighteen of the compositions that will be annotated or discussed in this project and also includes the date of composition and instrumentation.

The International Double Reed Society's quarterly publication, *The Double Reed*,<sup>7</sup> has published several interviews with Holliger. The interviews provided very little valuable information concerning the compositions that are to be discussed in this project. The most relevant interview, by Sébastien Giot, focuses on Holliger's oboe studies, conducting, and the composers who influenced him as a composer.

**Sébastien Giot: Speaking of the instrument, you have enabled oboe technique to really progress (thanks to contemporary music). Do you think that we have come to the end of that development or will the instrument continue to evolve?**

**Heinz Holliger:** I think that limitations exist only in the imagination. If someone has something in mind, one should be able to actualize it. Because the oboe is made of dead wood, it doesn't resist, it should do what one wants. ... Surely, limits exist for the tessitura and for

---

<sup>5</sup> Ericson, Kristina. "Heinz Holliger: Spurensuche eines Grenzgängers--Das kompositorische Schaffen im Spiegel der Beschäftigung mit Sprache, Atem, Schweigen." Ph.D. diss., Musicology Universität Zürich, 2002.

<sup>6</sup> *Grove Music Online*. <http://Oxfordmusiconline.com/> (accessed January 4, 2009).

<sup>7</sup> *International Double Reed Society*. <http://idrs.org/> (accessed December 15, 2009).

the dynamics, but I feel that one should not think about them.<sup>8</sup>

The most complete website concerning the music of Holliger is that of the music publisher Schott International,<sup>9</sup> where the music of Holliger is listed in alphabetical order (not by category), and includes the title, date of composition, publisher, and instrumentation.

### **Discussion of Research Methodology**

The procedure for this project began with the examination of existing repertoire lists, catalogues, and personal collections. Many of the works were found by searching general search engines on the Internet, such as [google.com](http://google.com), [yahoo.com](http://yahoo.com), [aol.com](http://aol.com), and [webcrawler.com](http://webcrawler.com). These search engines provided links to websites containing relevant information about the works composed by Holliger, the most relevant information being found on music publishers' and distributors' websites. EbscoHost generated lists of dissertations and journals from "RILM" and "The Music Index Online." "Dissertations Abstracts Online" yielded the only dissertation that has been written on Holliger. Also, "JSTOR" provided articles that have been printed in journals.

The annotations are drawn from the sources yielded from the above methods of research and also the personal review of the compositions themselves. The information included in the annotations contains (but is not limited to) relevant historical background and stylistic elements. Other technical issues such as overall difficulty level and approximate performance times have been included as well. The most significant part of the annotations included was gathered not only from the examination of the

---

<sup>8</sup> *The Double Reed*, <http://www.idrs.org/publications/dr/dr25.1.pdf/Heinz%20Holliger.pdf>

<sup>9</sup> *Schott Musik International*. <http://schott-music.com/>, (accessed December 15, 2009).

compositions, with additional information gathered from the review of current articles, biographies, dissertations, and music publishers' websites. The information pertaining to available recordings was found by research of record labels and searching the World Wide Web.

The annotations in this project appear by genre, and within each genre the compositions are arranged alphabetically. Each entry contains the full title of the work in its original language as well as its publishing information. There are three appendices included in this project: an alphabetical listing of compositions, a chronological listing, and an index of extended techniques.

### Compositions Included

#### Solo and Chamber

- *A reedy Double (a double reading for Doublereeder)*: oboe solo or 2 oboes (ad lib. also solo with a Bordun of 2 horns or 2 clarinets or 2 strings)
- *Cardiophonie*: oboe and 3 magnetophones/magnetic recorder (1 player)
- *Für Rolf*: flute, English horn, clarinet, and bass clarinet in B
- *"h"*: wind quintet
- *Inner Song from Triology*: oboe
- *Kreis*: 4-7 players and tape (ad lib.) (4-7 wind instruments or 3-6 wind instruments and 1 Streichinstrument)
- *Mobile*: oboe and harp
- *Pro Musica Nova Studien zum Spielen Neuer Musik*: oboe
- *Quintet für Klavier und Bläser*: piano, oboe (cor anglais), clarinet (bass clarinet), bassoon, and horn
- *Schwarzgewobene Trauer*: soprano, oboe, cello, and harpsichord
- *Sechs Stücke*: oboe (oboe d'amore) and harp
- *Siebengesang*: oboe, orchestra, voice part and loudspeakers
- *Sonata*: oboe
- *Souvenirs de Davos*: differing solo instruments (oboe, violin, viola, cello, harp)
- *Study II*: oboe
- *Studie über Mehrklänge: Chordal study*: oboe

- *Trio*: oboe, viola, and harp
- *Vier Miniaturen*: soprano, oboe d'amore, celesta, and harp

### **Large Ensemble**

- *Pneuma*: wind instruments, percussion, organ and radios
- *Recicanto*: viola and small orchestra
- *(S) irató*: large orchestra
- *Tonscherben*: orchestra
- *Tower-Music*: flute solo, small orchestra, and tape
- *Two Liszt Transcriptions*: large orchestra

## **The Annotations**

*Title of work.*

Year of completion or copyright

Publisher

Instrumentation

Movements and titles with tempo markings<sup>10</sup>

Relevant information about the movement titles

Text and translation

Available historical information (e.g., premieres or dedications)

Descriptions of stylistic elements

Approximate timing

Level of difficulty

Oboe range<sup>11</sup>

Extended techniques used

---

<sup>10</sup> The common Italian tempo indications will not be italicized.

<sup>11</sup> This bibliography will feature "scientific pitch notation," wherein a "0" placed beside the specific pitch name indicates the lowest musical octave, and subsequent octaves are indicated by figures in numerical order (i.e., the lowest "C" on the piano is named "C1," and "Middle C" is named "C4"). Therefore, the oboe's range is notated from "B-flat3" to "A6." Young, R. W. . "Terminology for Logarithmic Frequency Units". *The Journal of the Acoustical Society of America*. <http://asadl.org/> (accessed on January 14, 2010).

### Level of Difficulty

I have assigned a difficulty rating for each work based on the following scale:<sup>12</sup>

1. **Easy** – beginning, elementary, early junior high, rhythms to eight notes, limited range, less complex key signature.
2. **Intermediate** – junior high, early high school; range generally to 2 octaves, more complex rhythms and musical demands, and easy ornamentation. . . .
3. **Moderately difficult** – High school, early college; increased demands in interpretation, rhythm, key, range, and technique. . . .
4. **Advanced** – College, conservatory; extended range; technically and interpretively complex, but generally written within the confines of traditional notation and performance methods.
5. **Extremely difficult** – Technically difficult; may make use of extended techniques or nontraditional notation systems.

### Description of Stylistic Elements

The description of stylistic elements in the annotations conveys information about the challenges of each composition. The information included focuses on rhythmic notation (metered or unmetered, changing meters, and unusual meters), ever-changing groupings and beamings, the use of extreme dynamics, and the shapes of the lines, including interval sizes. The presence of large interval leaps is noted because such leaps require that the jaw, tongue, and lips be flexible enough to allow for the extreme variety in air speed and reed vibration between the registers. I included these elements because it will help the reader understand the challenges and technical facilities that are needed to perform each composition.

---

<sup>12</sup> Based in principle on the rating system from: Flute World Co., “Sheet Music Grading.”  
<<http://fluteworld.com/index.php?action=strona&wart=16>>

## Chapter 2 – Extended Techniques

The techniques included in this section are all contained in the works by Holliger that are written for the oboe, oboe d'amore, or English horn, and are arranged alphabetically. By no means is this an exhaustive list of all extended techniques that can be achieved on the oboe. The two most beneficial resources used in the completion of this chapter are Libby Van Cleve's *Oboe Unbound*<sup>13</sup> and Peter Veale's *The Techniques of Oboe Playing*.<sup>14</sup>

### Selected References for Extended Techniques for the Oboe

*Oboe Unbound* includes an introduction (chapter 1) in which Van Cleve describes her goal: "In writing this book, my goal has been to present useful and reliable information for oboists and composers interested in contemporary techniques. It is meant as a point of departure, to stimulate musicians to explore more fully the instrument's sonic potential."<sup>15</sup> In this chapter she also provides information on standard oboe technique.

In chapter 2 Van Cleve includes information on monophonic techniques, and in chapter 3 she discusses the multiphonic techniques. Chapter 4 is titled "Other Resources," which includes information on techniques not classified as monophonic or multiphonic techniques, and chapter 5 discusses the use of electronics (amplification) with the oboe.

---

<sup>13</sup> Van Cleve, Libby. *Oboe Unbound: Contemporary Techniques* (Lanham, Md.: Scarecrow Press, 2004), 75.

<sup>14</sup> Veale, Peter, et al. *The Techniques of Oboe Playing*. Kassel: Bärenreiter, 1994.

<sup>15</sup> Van Cleve, 1.

*Oboe Unbound* also includes three appendices, including a standard fingering chart, the score to *Apocrypha* by Jack Vees, and the contents of a supplemental CD in which Van Cleve demonstrates many of the techniques described in the book. The book also contains a selected music bibliography and discography, and a selected music bibliography with compositions that contain extended techniques for

- oboe or English horn alone,
- oboe or English horn and piano or keyboard,
- oboe or English horn and electronics,
- multiple oboes or English horns,
- oboe or English horn with miscellaneous larger ensembles,
- oboe d'amore and bass oboe,
- etudes.

Peter Veale's *The Techniques of Oboe Playing* is recognized by Heinz Holliger as one of the best publications of its kind. Veale describes in his preface:

This project ripened from one of collecting various innovations of oboe playing – especially in the field of contemporary music – to a universal undertaking whose goal it is to present all the technical possibilities of oboe playing, and their practical application, measured at the current level of oboe playing today. In this respect the book is not only intended for contemporary music specialists but also for all professional oboists. It is, in addition, aimed at the needs of the composer who requires reliable information about techniques and sound possibilities of oboe playing in order to prepare for any collaboration with a player.

Chapter 1 of *The Techniques of Oboe Playing* describes monophonic sounds while chapter 2 discusses multiphonic sounds. Chapter 3, just like the Van Cleve book, discusses techniques that are not classified as monophonic or multiphonic sounds. Chapter 4 describes information on how reed types (American, French, and German) may affect the outcome of contemporary techniques during performance, and the differences between oboe manufacturers and individual instrument types. Holliger plays a Rigoutat oboe, which differs from other types of oboes in that the hole under the B key is designed

differently. This design makes performing double harmonics very easy and, consequently, many early 20<sup>th</sup> century pieces that involve double harmonics were written specifically for Holliger. Veale does discuss (though not in very much detail) what changes can be made to other types of oboes to make some contemporary techniques easier to accomplish. When performing contemporary techniques, everything from reed to oboe type changes the way a performer will attempt to perform each individual technique. Chapter 5 includes the index of tracks that are provided on the supplemental CD on which Veale demonstrates many of the techniques included in his book. Veale also includes appendices in which he discusses the musette in F, musette in E-flat, bass oboe, and heckelphone.

These two publications are the best of their kind because they provide detailed descriptions of contemporary techniques that are utilized in the compositions by Holliger. Along with the descriptions of each extended technique, both books provide numerous beneficial fingerings for many of the techniques included. Both the Van Cleve book and the Veale book meet the demands for precision and achievability when it comes to the performance of contemporary techniques, no longer leaving any room for approximations.

### **Descriptions of Extended Techniques used by Holliger**

**“Alla tromba”** is a technique that is performed with a “trumpet” embouchure on the oboe without the reed, and on the oboe d’amore and English horn with neither the bocal nor the reed. The range in which this technique can be performed is very small,

depending on whether the performer is inhaling or exhaling.<sup>16</sup> The sound that is produced is comparable to whistle tones on the flute.

**Alternative timbre fingerings** are used to produce a variety of timbres and can be achieved on almost every pitch the oboe can produce. There are only a few different ways that composers have notated this technique and Holliger uses two in particular. In most cases he provides the fingering over the pitch that he would like to be altered: when such an altered pitch is repeated, he places an “o” over it.

**Amplification** pertains to the use of a microphone to amplify the sound. There are multiple microphone setups that are available: an air microphone (the most commonly used type that converts sound waves traveling through air into an audio signal), a contact microphone (which is affixed to the reed or the instrument), and a wireless microphone (an air microphone that is attached to the instrument to send the signal to the mixer via radio waves). Libby Van Cleve says that it has been her experience that air microphones have produced the truest and best sound quality.<sup>17</sup>

**Air tones/noisy inhalation** are sound effects that do not produce exact pitches. There are four ways these tones can be produced:

- exhale loudly with the mouth off the reed
- inhale loudly with the mouth off the reed
- using the mouth, smack directly on the oboe without the reed
- suck the reed with slight lip pressure while inhaling through the reed.<sup>18</sup>

---

<sup>16</sup> Veale, 137.

<sup>17</sup> Van Cleve, 79-80.

<sup>18</sup> Veale, Peter, 144-146.

Peter Veale calls these air tones, and Libby Van Cleve notes them as noisy inhalation. Holliger notates this technique with a diamond head with a stem that has a triangle in the middle of it. He calls them both smacking and slurping sounds.

**Circular breathing** is a technique that enables the wind instrumentalist to maintain a sound for extended periods of time by inhaling through the nose while sustaining air flow through the instrument. Clarinet professor Robert Spring describes four distinct stages:

- 1: As the performer begins to run low on air, the cheeks are puffed.
- 2: Air from the cheeks is pushed with the cheek muscles through the instrument and used to maintain the sound while inhalation occurs through the nose.
- 3: As the air decreases in the cheeks and sufficient air is brought into the lungs through the nose, the soft palate closes and air is again used from the lungs.
- 4: The cheeks are brought back to their normal embouchure position.<sup>19</sup>

**Double harmonics** are delicate sounds produced by slightly adjusting the fingering, air pressure, and embouchure for standard harmonics, resulting in an interval of a fifth.

Double harmonics are also types of multiphonics that are difficult to produce and can be played only at a pianissimo dynamic. They are easiest to produce on the Rigoutat because of the design of the hole under the B key (Holliger plays a Rigoutat). It is possible to produce double harmonics on other types of oboes, but they are less flexible and more complicated to play.<sup>20</sup> The notation for double harmonics is standardized and is written as an open fifth with two “o’s” over it.

---

<sup>19</sup> Robert Spring. “How Can I Learn Circular Breathing?”  
<http://www.woodwind.org/clarinet/Study/CircularBreathing.html> (accessed April 20, 2010).

<sup>20</sup> Van Cleve, 31-42.

**Double harmonic tremolos** are combinations of double harmonics and tremolos.

Tremolo means shaking or trembling, the very rapid alternation between two notes.<sup>21</sup>

**Double harmonic trills** are combinations of double harmonics and trills.

**Double trills** are produced by trilling two alternative keys of the right and left hand to create more rapid trill effects. Double trills can be played with far greater speed than standard trills, and cannot be performed on every pitch throughout the instrument.<sup>22</sup>

**Extending the range** (B-flat6) is achieved by pushing the range beyond the limits of what is typically written for the oboe. Holliger does this on the last note of the first movement of his *Sechs Stücke für Oboe und Harfe*. According to fingering charts, playing above the normal range of the oboe is much easier with an oboe that has a third octave key.

**Flutter-tonguing**, as described by Peter Veale, “is normally produced by a rolling palatal R, as the tongued R disturbs the reed. The speed is directly proportionate to the dynamic (i.e. the slower it is, the softer it becomes and vice versa). It is possible in all registers but cannot be used with teeth notes.”<sup>23</sup> This technique is much more difficult to achieve on the oboe than on many other wind instruments. Holliger notates flutter-tonguing by writing the letters “flz” over a gesture, or also by placing slash marks through the note stem.

---

<sup>21</sup> “Tremolo.” In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e10414> (accessed march 22, 2010).

<sup>22</sup> Van Cleve, 55

<sup>23</sup> Veale, 130.

**Glissandi** refers to the sliding motion between multiple notes, all connected to each other. On the oboe, this technique is difficult to achieve because the tone holes are covered by keys. It is also notable that glissandi are difficult to accomplish over an extended range, because of the covered holes. The best glissandi are produced by gradually sliding the fingers off of the holes and then the keys, raising the pitch gradually.

**Glissandi trills** are trills that occur during the sliding motion between multiple notes. This technique occurs in Holliger's *Pro Musica Nova Studien zum Spielen Neuer Musik* in the Luciano Berio *Sequenza VII*.

**Harmonics** are a technique in which the performer fingers the pitch that is an octave and a fifth below the written pitch and opens the second octave key to produce the written note. The product of this is an ethereal, hollow sound. This technique is not only used in 20<sup>th</sup> and 21<sup>st</sup> century pieces, but also in standard repertoire to create a different tone color or to create a sound that blends easily for the inner voice of a chord. The range of harmonics on the oboe is from F5 to C6.

**Harmonic tremolos** are combinations of harmonics and tremolos.

**Irregular trills** consist of many different alternations of speed between the notes. Holliger indicates this by including a line above the notes with the speed variations.

**Key clicks** are a percussive effect that occurs when a performer fingers a specific note and then quickly closes the keys, resulting in a clicking sound and a resonating pitch. Because the inner chamber of the oboe does not resonate well, the change of pitch is

barely audible. Amplifying the oboe can result in a better outcome.<sup>24</sup> Holliger notates key clicks by placing “x’s” or “+’s” as the note head.

**Multiphonics** are defined as the sounding of two or more pitches simultaneously, either with the voice, or a monophonic instrument (one that produces single pitches). This is done on the oboe by altering the direction of air in combination with special fingerings.<sup>25</sup> Regarding the specific pitches that are produced, Libby Van Cleve says, “Pitches vary in degrees of intensity, from the very prominent to the barely audible and to difference tones. Timbre varies from raucous conglomerates with lots of beating to delicate wisps; some are highly complex and some are much simpler. Many, if not all, of the pitches tend to deviate from standard tuning.”<sup>26</sup> It is also worth noting that there are challenges when trying to find fingerings that are reliable on many types of oboes and different reed designs. Holliger notates multiphonics by placing an “M” through the stem of the note, or in some cases actually spelling out the pitches he wishes to sound. In most cases he provides the fingerings that will produce the specific multiphonics.

**Overblown notes** are pitches that sound an octave above the written pitch. On the oboe, the performer applies slight lip pressure and increases the air stream to cause the lower pitch to sound an octave higher. Overblown notes are more easily produced on low notes.<sup>27</sup>

---

<sup>24</sup> Van Cleve, 76.

<sup>25</sup> Murray Campbell. "Multiphonics." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43536> (accessed January 4, 2010).

<sup>26</sup> Van Cleve, 31-42.

<sup>27</sup> Van Cleve, 75.

**Pitch bends** are used to produce a variation in pitch according to the direction that the composer indicates in the musical score. Upward pitch bends are produced by tightening the embouchure and pushing the reed slightly in the mouth, and downward pitch bends are produced by loosening the embouchure and pulling the reed slightly out of the mouth. It is easier to bend the pitch down than it is up, although both can be done at least a semitone.<sup>28</sup>

**Playing and singing simultaneously** is a technique in which the performer plays and sings or hums at the same time to create an eerie effect. This technique on the oboe is used less frequently in comparison with the same technique on brass instruments and flute because of the closed-mouth position and highly focused embouchure.<sup>29</sup>

**Quarter tones** are an interval half the size of a semitone. The term was used by some 17th- and 18th-century theorists to denote the distance between a sharp and enharmonically distinct flat in mean-tone temperaments (e.g. D-sharp–E-flat). In most contexts, however, it refers to an interval of  $1/24$  of an octave, or 50 cents.<sup>30</sup> Peter Veale states in his *Techniques of Oboe Playing*,

Quarter tones and eighth tones usually have somewhat more complicated fingerings and are certainly more difficult to hear (with regard to their intonation) and are therefore to be dealt with very carefully when considering speed, complexity and the melodic structure. All fingerings, especially the microtonal ones, require careful listening as they must all be aurally controlled and if necessary corrected.<sup>31</sup>

---

<sup>28</sup> Van Cleve, 20-27.

<sup>29</sup> Van Cleve, 74.

<sup>30</sup> Julian Rushton. "Quarter-tone." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22645> (accessed March 22, 2010).

<sup>31</sup> Veale, 19.

**Slap-tonguing** is described by jazz authority Alyn Shipton as:

A technique that is performed quite easily on a single reed instrument and is more difficult on a double reed instrument. The performer uses the length of the tongue, slightly arched, the player presses hard against the reed, at the same time sucking so as to create a vacuum between reed and tongue; he then draws the tongue sharply away so that the vacuum is broken and the reed is released, producing a dull slapping sound. The technique may be used alone, in which case the pitch of the note being fingered is only faintly heard (this is particularly effective in a low register), or to give a loud percussive attack to notes blown in the usual way.<sup>32</sup>

**Sordino** is the use of a mute to dampen the tone in the lower and middle registers. Libby Van Cleve states, “Mutes can be made out of any soft material – a knee-high nylon stocking works well for me. When the mute is inserted, the lowest notes of the oboe (at least B-flat and B, depending on the placement of the mute) are blocked and will not speak. Muting may adversely affect intonation, especially in the low register.”<sup>33</sup> She also includes a footnote regarding instructions provided by Chenna and Salmi (*Manuale Dell’Oboe Contemporaneo*) for the construction of an oboe mute made out of the core of a Scotch Tape dispenser.

**Special effects without the reed** are described by Peter Veale as:

Sounds that occur when the lips are clasped around the aperture of the English horn bocal (attached to the English horn), and very little air is forced through (one exhales high overtones (forming a partially distorted overtone series) are produced of average loudness and a compressed character. It is possible to select an overtone, and therefore use it as a single note. This is difficult and requires practice. This technique is also possible on the following instruments: oboe with a staple and oboe d’amore with the bocal.<sup>34</sup>

---

<sup>32</sup> Alyn Shipton. “Slap-tonguing.” In *The New Grove Dictionary of Jazz*, 2<sup>nd</sup> ed., edited by Barry Kernfeld. *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J413100> (accessed March 22, 2010).

<sup>33</sup> Van Cleve, 75-76.

<sup>34</sup> Veale, 138.

**Teeth notes** require a change of embouchure that includes placing both the top and bottom teeth lightly on the reed while still allowing the reed to vibrate. The product of this is a rise in pitch by about a semitone, especially in the upper register. There are obviously instances where this technique can not be achieved: flutter-tonguing, legato slurs to “normal” notes, or rapid passages between slurs, large intervals, and fast tempos. The timbral quality of these notes is rather sharp and shrill.<sup>35</sup> Libby Van Cleve notes that this technique is used to produce extremely high notes.<sup>36</sup> Holliger notates this technique most often by placing a “Z” in the stem of the note to be performed with the teeth on the reed, or above the note he places a triangle with a line indicating how long the teeth should remain on the reed.

**Tongue pizzicatos** are performed by striking the center of the reed or mouthpiece while articulating the syllable “fle.”

**Tongue tremolos** are achieved by moving the tongue back and forth in a sideways motion, creating a variation or a shaking of pitch.

**Tremolos** are described by Libby Van Cleve as follows:

A tremolo is a trill that is bigger than a whole step. It is completely different from the bowed tremolo produced on a stringed instrument (i.e., rapid bowing on a single pitch). Many tremolos are easy for oboists to execute with speed and agility. Some are extremely awkward, including:

- Ones that require the left or right pinkie to slide (e.g., low B-flat to low E-flat)
- Ones that require a slide on and off the half-hole key
- Ones that go over the break (C5 – C-Sharp5 or C6 – C-Sharp6)
- Many that require some fingers to be depressed when others are lifted

---

<sup>35</sup> Veale, 63.

<sup>36</sup> Van Cleve, 76.

In general, the wider the interval, the slower the tremolo will be; and intervals larger than a sixth are often hard to produce cleanly.<sup>37</sup>

---

<sup>37</sup> Van Cleve, 61.

## Chapter 3 - An Annotated Bibliography of Music Composed by Heinz Holliger for the Oboe, Oboe d'Amore, or English horn

### Solo and Chamber Music

**Title:** *a reedy Double (a double reading for Doublereeder)* from *COncErto...? Certo! – cOn soli pEr tutti*

**Year of completion:** 2000/2001

**Publisher:** Schott Music

**Instrumentation:** for one or two oboes

Movements and titles with tempo markings: **(Single movement) Andante cantabile (quarter note = 63-69)**

Available historical information: **Premier on May 17, 2001. Kölner Philharmonie. Douglas Byrd and Rachel Frost, oboes. The notes included in the score state,**

**Heinz Holliger composed his orchestral work *Concerto* with the motto *con soli per tutti* during the years 2000/2001 on the occasion of the 20<sup>th</sup> anniversary of the Chamber Orchestra of Europe (COE). Alongside ensemble and tutti sections, a variety of solo and chamber music pieces contained in this work are also dedicated to the orchestral players, and the order and combination of these movements can be determined by the conductor during performance.**

**Several of the solo and chamber music movements are also intended for performance beyond the context of *Concerto* and can either be played individually or combined at will (successively or also superimposed upon each other).<sup>38</sup>**

Descriptions of stylistic elements: **The rhythmic notation (unmetered) features ever-changing subdivisions, beamings (including 32<sup>nd</sup> notes), and groupings. The dynamics range from *ppp* to *ff* and are constantly changing from one extreme to the other. The drastic dynamic changes and large register changes that come quickly are also worth noting.**

---

<sup>38</sup> Holliger, Heinz. "A reedy Double (a double reading for Doublereeder)." Schott, 2000/2001.

Timing: 3'0"

Difficulty: 5

Oboe range: **B-flat3 to A6**

Extended techniques used:

- harmonics

**Title:** *Cardiophonie für Oboe und drei Magnetophone*

**Year of completion:** 1971

**Publisher:** Ars Viva Verlag

**Instrumentation:** oboe and three magnetophones (tape recorders)

**Movements and titles with tempo markings:** (Single movement)

**Available historical information:** Premiere on May, 8 1971. Zagreb, Croatia (Musik Biennale). Heinz Holliger, oboe. A cardiophone is a machine used to listen to the heart.

**Description of stylistic elements:** The rhythmic notation (unmetered) has a complicated appearance and a very high percentage of the work features extended techniques. There are assortments of note heads used throughout the composition, such as standard note heads, v's, diamonds, and x's, which indicate the extended technique that is to be performed. This composition also utilizes the amplification of a stethoscope attached to the performer so as to add the performer's own heart beat to the piece.

**Approximate timing:** 12'30"

**Level of difficulty:** 5

**Oboe range:** B-flat3 to A-flat6

**Extended techniques used:**

- **air tones/noisy inhalation**
- **double trills**
- **glissandi**
- **multiphonics**
- **overblown notes**
- **pitch bends**
- **tremolos**

**Title:** *Für Rolf*

**Year of Completion:** 1996 and revised in 1999

**Publisher:** Schott

**Instrumentation:** flute (alto flute ad lib.), English horn, bass clarinet (1996); and flute (piccolo), e-flat clarinet, English horn, and bass clarinet (1999)

**Movements and titles with tempo markings:** (Single movement) quarter note = 59

**Available historical information:** Premiere in Basel Switzerland (1996) and the revised version in Tonhalle, Zürich (1999).

**Description of stylistic elements:** The primary rhythmic notation is a triplet whose beaming is ever-changing throughout. The last quarter of the work is chordal and begins with a layering effect (notated in the score as “not together”) that is then followed by chords that are to sound together. The range hovers around the middle to low registers (considered to be the “sweet” range) of the English horn. As in most of Holliger’s works, there are large register changes in both directions.

**Approximate timing:** 2’0”

**Level of difficulty:** 5

**English horn range:** C4 to G6

**Extended techniques used:** none

**Title:** *“h” für Bläserquintett*

**Year of completion:** 1968

**Publisher:** Ars Viva Verlag

**Instrumentation:** flute, oboe, clarinet, horn, and bassoon

**Movements and titles with tempo markings:** (Single movement) molto liberamente, improvisando (quarter note = 40 to 48)

**Available Historical Information:** Premiere on August 28, 1969 during the International Holiday Course for New Music in Darmstadt. Solita Cornelis, flute; Heinz Holliger, oboe; Eduard Brunner, clarinet; Josef Brejza, horn; Janos Mesaros, bassoon.

**Description of stylistic elements:** The rhythmic notation (metered and unmetered) is uncomplicated and the meter ever-changing: 6/4, 4/4, 3/4, 5/4, 2/4 + 1/8 + 2/4, 2/4, 3/8, 1/4. The total range features many large intervals and the range of dynamic expression ranges from *pppp* all the way up to *ffff*.

**Approximate timing:** 10'30"

**Level of difficulty:** 5

**Oboe range:** B-flat3 to F-sharp6

**Extended techniques used:**

- **air tones/noisy inhalation**
- **alternative timbre fingerings**
- **flutter-tonguing**
- **glissandi**
- **harmonics**
- **key clicks**
- **multiphonics**
- **quarter tones**
- **slap-tonguing**
- **special effects without the reed**
- **teeth notes**

**Title:** *Inner Song from Trilogy*

**Composer:** Elliott Carter

**Edited:** Heinz Holliger

**Year of completion:** 1992

**Revised edition:** 1999

**Publisher:** Boosey and Hawkes

**Instrumentation:** oboe solo

**Movements and titles with tempo markings:** (Single movement) Quasi improvando, quarter note = 72.

**Available historical information:** The following is inserted in the program notes by Elliott Carter:

My *Triology* for oboe and harp has as its motto the last two stanzas of Rainer Maria Rilke's *Sonette an Orpheus*, II, 10. (Printed here in boldface type are the three phrases as mottos for the three parts of *Triology*).

Aber noch ist uns das Dasein verzaubert; an hundert  
Stellen ist es noch Ursprung. **Ein Spielen von reinen  
Kräften**, die keener berührt, der nicht kniet und bewundert.

**Worte gehen noch zart am Unsäglichen aus...**  
Und **die Musik, immer neu**, aus den bebendsten Steinen,  
baut im unbrauchbaren Raum ihr vergöttliches Haus.

*But existence is still enchanting for us; in hundreds of places it is still  
Pristine, A **play of pure forces**, which no one can touch without kneeling  
And adoring.*

*Words still peter out into what cannot be expressed...  
And **music, ever new**, builds out of the most tremulous stones her divinely  
consecrated house in unexploitable space.*

Each of the three sections of Triology was written for a special occasion.

Inner Song (which has the motto: Worte Gehen noch zart am Unsäglichen aus...) was written for a festival of Stefan Wolpe's music in Witten, Germany in April 1992, for Heinz Holliger to perform, to whom it is dedicated. The fascinating friendship with Wolpe is a very treasured memory.<sup>39</sup>

**Description of stylistic elements:** While the tempo and rhythms are not demanding, the range combined with dynamics and extended techniques are worth noting. The tempo indication "*Quasi improvisando*: quarter = 72" implies the performer does not need to be exactly precise with each rhythm. Double and single harmonics are used to produce the softest dynamic volume in the piece, which is marked at *pp*. The loudest (*ff*) occurs only twice throughout the duration.

**Approximate timing:** 5'0"

**Level of difficulty:** 5

**Oboe range:** B-flat3 to A6

**Extended techniques used:**

- double harmonics
- double harmonic tremolos
- harmonics
- harmonic tremolos
- multiphonics
- tremolos

**Title:** *Kreis*

**Year of completion:** 1971/72

**Publisher:** Ars Viva Verlag

**Instrumentation:** 4-7 wind instruments, or 3-6 wind and one stringed instrument. Holliger notes in the score regarding the instrumentation,

---

<sup>39</sup> Carter, Elliott. "Inner Song." Boosey & Hawkes, 1992/1999.

It is preferable that each individual player be proficient on only one of the instruments present, and if possible one should choose only one instrument from each individual group, e.g.: 1 flute (piccolo, alto or bass flute), perhaps recorder (descant, treble), 1 oboe (oboe d'amore, cor anglais, heckelphone or baritone oboe), 1 clarinet (clarinet in e flat, soprano or alto saxophone), 1 bassoon (contra bassoon)/ 1 horn, 1 trumpet, 1 trombone, 1 tuba/1 stringed instrument (violin, viola, violoncello).

The use of ancient instruments is possible: Pommer, Zinken, Krumhorn, Serpent, baroque oboe, Dulcian, tromba marina (maybe also chromatic piano accordion, chromatic mouth organ etc.).

A further possibility is the "crossing" of instruments by using mouthpieces from other instruments (which might be prepared before the performance so that they fit the new instruments), or by using a technique of articulation which is foreign to the instrument for instance:

Flute, oboe (without reed), clarinet (without mouthpiece) = trumpet embouchure

Cor anglais, bassoon (on the crook/bocal) = trumpet embouchure

Cor anglais = with bassoon reed on crook/bocal

Cor anglais, bassoon = brass or alphorn mouthpiece on crook/bocal, possibly also oboe and flute fitted with special narrow bore trumpet mouthpieces.

Clarinet = oboe or bagpipe reed in C, D, E or F (thumb) hole.<sup>40</sup>

### **Movements and titles with tempo markings:** Single movement

**Available historical information:** Premiere on October 14, 1972 in Paris by the Ensemble Musique Vivante.

**Description of stylistic elements:** The notation of the pitches is approximate except in the coda. When accidentals appear, this suggests that they be played as accurately as possible to the size of the respective interval. There is one solo that occurs on page 15, and the intervals for this solo are exactly indicated: ½ for semitone, 2 for minor second, 3 for minor third, 4 for fourth, 4 ½ for tritone, 6 for minor sixth, 7 for major seventh, 9 for minor ninth. Except where exactly shown in the notation, the distances between notes indicate their durations and also the rests. Additionally, breaks are indicated by signs indicated in the score.<sup>41</sup>

<sup>40</sup> Holliger, Heinz. *Kreis*, Mainz: Ars Viva. 1973.

<sup>41</sup> Holliger, Heinz. *Kreis*. Mainz: Ars Viva. 1973.

**Approximate timing:** 12'0"

**Difficulty:** 5

**Range:** The range is divided into three registers, H (high), M (middle), and T (low); these correspond to the respective ranges of all the instruments used. The notation of the pitch is approximate.<sup>42</sup>

**Extended techniques used:**

- **air tones/noisy inhalation**
- **“alla tromba”**
- **double trills**
- **flutter-tonguing**
- **irregular trills**
- **key clicks**
- **multiphonics**
- **playing and singing simultaneously**
- **slap-tonguing**
- **teeth notes**
- **tongue pizzicatos**
- **tongue tremolos**

**Title:** *Mobile für Oboe und Harfe*

**Year of completion:** 1962

**Publisher:** Schott Music

**Instrumentation:** oboe and harp

**Movements and titles with tempo markings:** Single movement with the following note, “Start always at No. 1 and, choosing one of the three ways of performing this work (indicated by numbers in a circle, an ellipse or a rectangle), play all the sequences as far as No. 12 in the order given. If two or three different versions are to be played in succession, jump from No. 12 back to No. 1 without a break and play all the sequences again in a different order.”<sup>43</sup>

**Available historical information:** Premiere on February 13, 1963 in Paris at the Domaine Musical (a concert society established by Pierre Boulez, which was active from 1954-1973).<sup>44</sup> Claude Maisonnewe, oboe; Francis Pierre, harp.

---

<sup>42</sup> Holliger, Heinz. *Kreis*, Mainz: Ars Viva. 1973.

<sup>43</sup> Holliger, Heinz. “Mobile.” Schott, 1962.

<sup>44</sup> “Domaine Musical.” In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07955> (accessed March 9, 2010).

**Description of stylistic elements:** Holliger includes performance notes that help with choosing the order of the sections and also some note values. The note is as follows:

The direction *libre* denotes that, in the passage concerned, the note values should be improvised within the limits stated (distribution of the notes over a scale of metronome beats, interstice between notes). No break should be made between one sequence and the next unless a pause is printed, the double bar or the sequence number.<sup>45</sup>

The sections are unmetered, and each is distinguished by a fermata at the end. Within each section there are flashes of technical passages. Also within each section are numerous grace notes, some that span large intervals and are slurred. The quick register changes and extreme dynamic changes (*ppp* to *ff*) as well as the range of expression are remarkable.

**Approximate timing:** 4'0"-12'0"

**Difficulty:** 5

**Oboe Range:** B-flat3 to G6

**Extended techniques used:**

- double harmonics
- double harmonic trills
- double trills
- harmonics

**Title:** *Pro Musica Nova Studien zum Spielen Neuer Musik*

**Year of completion:** 1972

**Publisher:** Breitkopf & Härtel

**Instrumentation:** oboe

**Compositions included:**

- Jürg Wyttenbach, "...und läuft und läuft..." From *Sonate für Oboe* [movement 3]
- Makoto Shinohara, *Réflexion*
- Luciano Berio, Studie zu *Sequenza VII*
- Edison Denissow, *Solo*
- Han Ulrich Lehmann, Kadenz
- Franco Donatoni, *Studie*
- Jacques Wildberger, *Pour les neuf doigts*
- Gilbert Amy, *Répons* from *Jeux* (only an excerpt)
- Hans Ulrich Engelmann, *Mobili* from *Variety* for Double Reed Instruments [movement 4]

---

<sup>45</sup> Holliger, Heinz. *Mobile für Oboe und Harfe*. Mainz: Schott, 1964.

- Heinz Holliger, *Studie über Mehrklänge*
- Vinko Globokar, *Atemstudie*
- Günther Becker, “Hz”

**Available information:** Although the title of this work makes it seem as though each of the entries are etudes or studies, they are actually compositions composed by other composers, which stand alone as solo oboe works or are movements of a larger compositions. Holliger has compiled this collection of compositions because each poses a different challenge for the performer. He has provided notes in French, English, and German in the form of appendices. Holliger includes in this book a foreword that states:

In view of the almost inestimable number of compositions which require new performance techniques even from the oboe, until recently considered conservative and unchangeable, I think that the following *Collection of Studies for Playing Avant-garde Music* fulfills an urgent need of all oboists.

These contributions from twelve different composers offer a survey of the most important technical and musical problems as well as of the new methods of notation, which confront the soloists, students and orchestral musicians of today.

Although each composition is based on very precise technical problems, no pieces are offered which exploit the currently popular instrumental “tricks.” Rather, each composer proposed to treat technical problems together with compositional problems, and to show that the expansion of instrumental technique is a result not of soloistic exhibitionism, but of logical musical thought.<sup>46</sup>

**Description of stylistic elements:** For each of the compositions included in this book, Holliger has provided some historical information, rhythmic exercises, preparatory exercises (in which he describes how to approach each extended technique individually), and explanations of any signs or symbols that he believed needed clarification.

**Difficulty:** 5

**Extended techniques used:**

- all techniques listed in chapter 2

---

<sup>46</sup> Holliger, Heinz. “Pro Musica Nova Studien zum Spielen Neuer Musick.” Breitkopf & Härtel, 1972.

**Title of work:** *Quintett für Klavier und Bläser*

**Year of completion:** 1989

**Publisher:** Schott Music

**Instrumentation:** piano, oboe (English horn), clarinet (bass clarinet), bassoon, and horn

**Movements and titles with tempo markings:**

- I. Impetuoso (quarter note = 84)
- II. Grave, sostenuto (quarter note = 48)

**Available historical information:** Dedicated to Sándor Veress. Premiere on March 25, 1989 in Vienna at the Musikverein. András Schiff, piano; Heinz Holliger, oboe; Elmar Schmid, clarinet; Klaus Thunemann, bassoon; Radovan Vlatković, horn.

**Description of stylistic elements:** The metered rhythmic notation is complicated (it features ever-changing subdivisions, groupings, and beamings, including 32<sup>nd</sup> notes), and interspersed in the technical passages are a great variety of extended techniques. There are fast and furious disjunct lines that expand over a great deal of the range. There are also sudden changes in dynamics, ranging from *pppp* all the way up to *ffff*, even extending up to *fffff*.

**Approximate timing:** 12'0"

**Level of difficulty:** 5

**Oboe range:** B-flat3 to A6

**Extended techniques used:**

- air tones/noisy inhalation
- “alla tromba”
- double harmonics
- double trills
- glissandi
- harmonics
- multiphonics
- overblown notes
- quarter tones
- slap-tonguing

**Title:** *Schwarzgewobene Trauer*

**Year of completion:** 1961/62

**Publisher:** Ars Viva Verlag

**Instrumentation:** soprano, oboe, cello, and harpsichord

**Movements and titles with tempo markings:**

- I. Nacht der grenzenlosen Kontinente
- 1<sup>st</sup> Interlude (Cadenza)
- II. Im Schneestern
- 2<sup>nd</sup> Interlude (Recitative)
- III. Kühl schwebt der Tag

**Text and translation:** English translation of title: *Black Web of Sorrow*. A translation of this poem is not available.

**Text:**

**I:** Nacht der grenzenlosen Kontinente.

Dunkle Flut.  
Geruch von hartem Land,  
Wind der durch die flüchtigen Feuer flatter,  
Ich trage das Licht mit Krügen ins Haus  
Und schlaf auf Blättern und sanften Wolkenscherben.

**II:** Im Schneestern,  
der auf luftiger Haut schmilzt,  
liegen gefesselter Wind und erfundene Nacht,  
der Traum,  
der serine Figur in den Rauch schlug,  
ist dir ein leichter Tod,  
ein Torso aus Schatten und Verhängnis,  
Gewicht der Herbstzeitlosen,  
du trägst es mit dunkler Geduld.

**III.** Kühl schwebt der Tag über dem Schieferberg,  
Aster blühen,  
Und hinter den Netzen des Lichts  
Beginnt das unendliche Land.

Wo aber endet die schwarzgewobene Trauer?

**Available historical information:** Premiere on December 5, 1962 in Basel, Switzerland. Elsa Forrer, soprano; Heinz Holliger, oboe; Werner Eugster, cello; Edith Picht-Axenfeld, harpsichord. Text by Heinz Weder.

**Description of stylistic elements:** The rhythmic notation (metered) of each part is very independent, and the realization of this piece is clear and easy to comprehend because of performance notes that are added in the foreword. There are also only a few moments of rapid notes (32<sup>nd</sup> notes) for each part as well. The meter changes frequently between

compound and simple, and the dynamics are dramatic, changing frequently and ranging from *ppp* to *ff*.

**Approximate timing:** 6'0"

**Level of difficulty:** 5

**Oboe range:** B-flat3 to F-sharp6

**Extended techniques used:**

- alternative timbre fingerings
- double harmonics
- double harmonic trills
- double trills
- flutter-tonguing
- harmonics

**Title:** *Sechs Stücke für Oboe und Harfe*

**Year of completion:** 1995/98/99

**Publisher:** Schott

**Instrumentation:** oboe (oboe d'amore) and harp

**Movements and titles with tempo markings:**

I: For Elliott, a little Birthday to Hansel from Heinz (1998) (quarter note = 69)

II: à Pierre Boulez (1995) (no tempo marking available)

III: Cantiuncula in nomine Treboris Reti (quarter note = 80)

IV: A Maria Torsa Cerocchis (1998) (quarter note = 70)

V: Scherzinetto del Sig. "Conte" (1999) (dotted eighth = 160, eighth = 240, quarter = 120)

VI: Un Bouquet de Pensées pour Émile Cassagnaud (1999) (quarter = 54)

**Available historical information:** First performance of the largest movement by Heinz Holliger at the Berlin Festival in 2000.

**Description of stylistic elements:** Three movements are unmetered and the other three are metered. In the movements that are metered, the meter changes almost every measure and, in the measures that the groupings change regularly, Holliger indicates the groupings. In the first movement, he extends the range of the oboe by a half step and asks the performer to play a B-flat6. According to fingering charts, this may be performed much easier with an oboe that has a third octave key. Much of this piece has an unpredictable pattern of pitches which, combined with meter changes and range issues, is a lot of information for the eye and brain to process.

**Approximate timing:** 12'0"

**Level of difficulty:** 5

**Oboe range:** B-flat3 to B-flat6

**Oboe d'amore range:** B3 to G6

**Extended techniques used:**

- alternative timbre fingerings
- double harmonics
- double harmonic trills
- double trills
- extending the range
- flutter-tonguing
- harmonics
- slap-tonguing

**Title:** *Siebengesang für Oboe, Orchester, Frauenstimmen und Lautsprecher*

**Year of completion:** 1966/67

**Publisher:** Ars Viva Verlag

**Instrumentation:** oboe, orchestra, voice, and loudspeakers

**Movements and titles with tempo markings:** Single movement in seven sections linked by small cadenzas

**Text and translation:** Text by Georg Trakl, final verse from “Siebengesang des Todes.”<sup>47</sup>

**Text:**

Windesstille der Seele

Auf schwärzlichem Kahn fuhr jener schimmernde Ströme hinab,  
Purpurner Sterne voll, und es sank  
Friedlich das ergrünte Gezweig auf ihn,  
Mohn aus silberner Wolke.

**Translation:**

Soul becalmed

On somber boat he rode down the shimmering torrents,  
Full of purple stars, and peacefully  
The leafy branch sank on to him,  
Poppy from silver could.<sup>48</sup>

---

<sup>47</sup> Holliger, Heinz, and Georg Trakl. *Siebengesang für Oboe, Orchester, Singstimmen und Lautsprecher*. Mainz: Ars Viva, 1969.

**Available historical information:** Written on a poem by Georg Trakl, the seven sections of the work represent the seven stanzas of Trakl's poem. Premiere on June 17, 1968 in Rotterdam at the Holland Festival. Heinz Holliger, oboe; Radio Chamber Orchestra, members of the Dutch Radio Choir.

**Description of stylistic elements:** Considering this is one of Holliger's earliest compositions, it is one of the most demanding. A very large percentage of the work features a great variety of extended techniques; the rhythmic notation (metered) for the most part is quite traditional. This piece seems to exploit the high register of the oboe, as prior to this composition, the highest note in the oboe's range is used only infrequently. In this composition, Holliger demands the performer to hold the A6 for 49 seconds (indicated in score) at a dynamic of *ppp* that diminuendos to *pppp*.

**Approximate timing:** 21'00"

**Level of difficulty:** 5

**Oboe range:** B-flat3 to A6

**Extended techniques used:**

- amplification
- double harmonics
- double harmonic trills
- flutter-tonguing
- glissandi
- harmonics
- key clicks
- multiphonics
- pitch bends
- special effects without the reed

**Title:** *Sonate für Oboe solo*

**Year of completion:** 1956/57, rev. 1999

**Publisher:** Schott Music

**Instrumentation:** oboe solo

**Movements and titles with tempo markings:**

I: Präludium (Moderato, poco rubato quarter note = 72 / 108)

II: Capriccio (Allegro marcato quarter note = 126)

III: Aria (Andantino quarter note = 108-112)

IV: Finale (Presto, molto ritmico (whole note = 66)

---

<sup>48</sup> Translation provided in score.

**Available historical information:** Premiere in the Fall of 1958 at the International Music Competition in Munich by Heinz Holliger. In the memory of his teacher Émile Cassagnaud.

**Description of stylistic elements:** Although this composition has a range up to A-flat6, it may be one of the most accessible of all the compositions including the oboe, oboe d'amore, or English horn. The rhythmic notation (metered) does not have a complicated appearance, but features symmetrical and asymmetrical meters based on eighth and quarter notes.

**Approximate timing:** 13'40"

**Level of difficulty:** 4

**Oboe range:** B-flat3 to A-flat6

**Extended techniques used:**

- harmonics

**Title:** *Souvenirs de Davos für Violine, Viola, Violoncello, Oboe und Harfe*

**Year of completion:** 1999/2000

**Publisher:** Schott

**Instrumentation:** violin, viola, oboe, and harp

**Movements and titles with tempo markings:** various solo instruments

I: Oboe: andante espressivo (quarter note = 60)

II: Violin: Con slancio ed eleganta (no tempo marking available)

III: Cello: Adagio (quarter note = 42-48)

IV: Harp: no tempo marking available

V: Viola: no tempo marking available

**Available historical information:** Premiere on September 24, 2000, during the Berlin Festival Weeks. Muriel Cantoreggi, violin; Geneviève Strosser, viola; Bruno Weinmeister, cello; Lucas Macias Navarro, oboe; and Sarah O'Brien, harp.

**Description of stylistic elements:** This piece is unmetered and a little difficult to read, because it is a copy of the manuscript. Centered on large intervals that span almost the entire range of the oboe, the intervals highlight the entire name (with a few letters that are assumed) of the oboist who premiered the composition. The same is true concerning the other instruments and the performers who premiered the work. Many of the notes in the higher register are also written at *pp*, which requires a vibrant reed and great embouchure control.

**Approximate timing:** 3'0"- 4'0"

**Level of difficulty:** 5

**Oboe range:** C4 to A6

**Extended techniques used:**

- flutter-tonguing
- glissandi
- harmonics

**Title:** *Studie II für Oboe solo*

**Year of completion:** 1981

**Publisher:** Ars Viva Verlag

**Instrumentation:** oboe solo

**Movements and titles with tempo markings:** Single movement

**Available historical information:** Premiere on September 1982. Geneva, Switzerland. Written for the Concours International d'Exécution Musicale. This piece was devoted in gratitude to his teacher Émile Cassagnaud.

**Description of stylistic elements:** This piece opens with two extremes, range and dynamics. The opening interval spans the entire oboe range and also begins at *pppp* and goes up to *fff* within the first two notes. This piece is one of the most difficult in the group of compositions included in this project, because of its usage of extended techniques throughout the duration of the piece. The rhythmic notation (unmetered) contains various beamings (including 64<sup>th</sup> notes) and groupings, and contains many sections where the pitches are unpredictable (containing no discernable pattern).

**Approximate timing:** 7'33"

**Level of difficulty:** 5

**Oboe range:** B-flat3 to A6

**Extended techniques used:**

- alternative timbre fingerings
- double harmonics
- double trills
- glissandi
- harmonics
- multiphonics
- pitch bends
- quarter tones

**Title:** *Studie über Mehrklänge für Oboe*

**Year of completion:** 1971

**Publisher:** Breitkopf & Härtel

**Instrumentation:** oboe solo

**Movements and titles with tempo markings:** Single movement. It is noted by Holliger in the score that each line is to be twelve seconds except when continuous 32nd notes are present, and when the 32nd notes appear, they are to be played as quickly as possible.

**Available historical information:** Premiere on November 20, 1974 in Tokyo. Heinz Holliger, Oboe.

**Description of stylistic elements:** This piece for unaccompanied oboe is, just as the title indicates, a chordal study. The entire work consists of extended techniques, and the rhythmic notation is unmetered. The dynamic range is from *ffff* to *pp* and is constantly changing. Dealing with the many sounds that the oboe can achieve through the production of multiphonics, the focus of this piece is purely timbral.

**Approximate timing:** 6'0"

**Level of difficulty:** 5

**Oboe Range:** B-flat<sub>3</sub> to F<sub>6</sub>

**Extended techniques used:**

- circular breathing
- double trills
- flutter-tonguing
- glissandi
- multiphonics
- pitch bends
- tremolos

**Title of work:** *Trio für Oboe (Englisch horn), Bratsch und Harfe*

**Year of completion or copyright:** 1966

**Publisher:** Ars Viva Verlag

**Instrumentation:** oboe (English horn), viola, and harp

**Movements and titles with tempo markings:**

- I. poco rubato sempre (quarter note = 40)

- II. No tempo marking available. But Holliger includes supportive information regarding the form and tempo in the score notes.
- III. No tempo marking available

**Available historical information:** Premiere on February 15, 1967, at the Domain Musical in Paris. Heinz Holliger, oboe/English horn; Serge Collot, viola; and Ursula Holliger, harp. Dedicated to his wife Ursula Holliger.

**Description of stylistic elements:** The rhythmic notation in this composition is metered in the first and third movements, with the meter changing frequently, and unmetered in the second movement. The shapes of the lines are disjunct and contain no conspicuous patterns. It is also worth noting that Holliger's notation of dynamics is very specific and frequent.

**Approximate timing:** 15'0"

**Level of difficulty:** 5

**Oboe range:** B-flat3 to A6

**Extended techniques used:**

- **alternative timbre fingerings**
- **double harmonics**
- **double harmonic trills**
- **double Trill**
- **flutter-tonguing**
- **harmonics**
- **overblown notes**
- **tremolos**

**Title:** *Vier Miniaturen für Sopran, Oboe d'amore, Celesta und Harfe*

**Year of completion:** 1962/63

**Publisher:** Schott

**Instrumentation:** soprano, oboe d'amore, celesta, and harp

**Movements and titles with tempo markings:**

I: Doppel-Herzkanon (soprano, oboe d'amore, celesta, and harp)

II: Carillon (soprano and harp)

III: Bicinium (soprano and oboe d'amore)

IV: Double (soprano, oboe d'amore, celesta, and harp)

**Text and translation:** Text by Mechthild von Magdeburg and an anonymous text (Middle High German and Latin).

**I: Doppel- Herzkanon:**

Dû bist mîn, ich bin dîn:  
 des solt du gewis sîn.  
 Dû bist beslozen  
 in mînem herzen:  
 verlorn ist das slüzzelîn:  
 dû muost immer drinne sîn.

**Translation:**

You are mine, I am yours  
 Please believe that it is so  
 you are locked  
 in my heart:  
 Lost is the key:  
 You'll have to stay in me.

**II: Carillon:**

Dic illi de me de corde fideli tantundem liebes,  
 quantum veniat modo loubes,  
 et volucrum wunna quot sunt,  
 sibi dic mea minna,  
 graminis et florum quantum sit,  
 dic et honorum.

**Translation:**

Tell him from me with a loyal heart  
 so much of affection as there is of foliage,  
 and tell him so much of love as there are delights in birds,  
 and tell him so much of honors as there is of grass and flowers.<sup>49</sup>

**III: Bicinium:**

Kume kume, geselle min,  
 ich enbite harte din.  
 Ich enbite harte din,  
 kum, kum, geselle min.  
 Suozer roserfarwer munt,  
 kum und mache mich gesunt,  
 kum und mache mich gesunt,  
 suozer roserfarwer munt.

---

<sup>49</sup> Zeydel, Edwin Hermann. *Ruodlieb: The Earliest Courtly Novel (After 1050)*. University of North Carolina studies in the Germanic languages and literatures, no. 23. Chapel Hill: University of North Carolina Press, 1959.

**Translation:**

Come, come, my love,  
 I long for you,  
 I long for you,  
 come, come, my love.  
 Sweet rose-red lips,  
 Come and make me better,  
 come and make me better,  
 sweet rose-red lips.<sup>50</sup>

**IV: Double:**

Ich bin in dir und du bist in mir,  
 wir mügen nit naher sin,  
 wan wir zwoei sint in ein gevlossen  
 und sint in ein forme gegeossen,  
 also son wir bliben eweglich unverdrossen.

**Translation:**

I am in you and you are in me  
 we could not be closer,  
 because we two are melt together in one,  
 and are cast in the same mould.  
 And we will stay forever indefatigable.

**Available historical information:** Premiere on March 21, 1965, Bern, Switzerland. Ingrid Frauchiger, soprano; Heinz Holliger, oboe d'amore; Jürg Wytenbach, celesta; Ursula Holliger, harp. This piece was written for Holliger's wife Ursula.

**Description of stylistic elements:** The first and fourth movements are metered, and the second and third are unmetered. The dynamic range for the oboe d'amore goes above a *mf* only once in this piece, and the dynamics hover around *p* and *mf* for the majority of the piece. The rhythmic notation is conventional, but contains many complex rhythms, including numerous polyrhythms in the second and third movements.

**Approximate timing:** 6'0"

**Level of difficulty:** 5

**Oboe d'amore range:** B3 to F-flat6

---

<sup>50</sup> Orff, Carl, Judith Lynn Sebesta, and Jeffrey M. Duban. *Carmina Burana: cantiones profanae*. Wauconda, IL: Bolchazy-Carducci Publishers, 1996.

**Extended techniques used:**

- double harmonics
- harmonics

**Large Ensemble**

**Title:** *Pneuma für Blasinstrumente, Schlaginstrumente, Orgel und Radios*

**Year of completion or copyright:** 1970

**Publisher:** Ars Viva Verlag

**Available historical information:** Written in the memory of his mother. Premiere on October 18, 1970, by Südwestfunk Symphony Orchestra Baden-Baden, and in Amsterdam at the Holland Festival by the Netherlands Wind Ensemble.

**Approximate timing:** 16'0"

**Title:** *Recicanto für Viola und kleines Orchester*

**Year of completion or copyright:** 2000/01

**Publisher:** Schott

**Available historical information:** Written in the memory of Christiane Jaccottet. Premiere on January 12, 2002, by the WDR Symphony Orchestra in Köln, Germany.

**Approximate timing:** 25'0"

**Title:** *(S) irató Monodie für grosses Orchester*

**Year of completion or copyright:** 1992-93

**Publisher:** Schott

**Available historical information:** In the memory of Sándor Veress. Premiere on August 18, 1993, in Luzern at Musikfestwochen by the Swiss Festival Orchestra.

**Approximate timing:** 17'0"

**Title:** *Tonscherben Orchesterfragmente in memoriam David Rokeah*

**Year of completion or copyright:** 1985

**Publisher:** Schott

**Available historical information:** In memory of David Rokeah. Premiere on September 26, 1985, in Geneva by the Orchestre de la Suisse Romande.

**Approximate timing:** 12'0"-15'0"

**Title:** *Tower-Music*

**Year of completion or copyright:** 1984

**Publisher:** Schott

**Available historical information:** To Aurelie.

**Approximate timing:** 25'0"

**Title:** *Two Liszt Transcriptions*

**Year of completion or copyright:** 1986

**Publisher:** Schott

**Available history information:** Written for his teacher Sándor Veress on his 80<sup>th</sup> birthday.

**Approximate timing:** 12'0"

## Chapter 4 – Summary and Recommendations for Further Study

### Summary

My study of the compositions included in this project shows that Holliger's compositions exemplify many points of diversity in compositional style including the variety that is shown within each difficulty level, required instrumentation, structure (single and multi-movements), and the use of extended techniques. A wide selection of harmonic styles and idioms are seen amongst these works as well. This breadth in Holliger's style is evident in the annotations.

Many of Holliger's compositions listed in this bibliography have not or do not currently receive regular public performance. None of these works appear in available International Double Reed Society conference programs from the conferences held in 1999 at the University of Wisconsin, 2001 at West Virginia University, 2002 in Banff Alberta, Canada, 2005 at the University of Texas, and 2008 at Brigham Young University.<sup>51</sup> The purpose of this project is to produce a bibliography that is not only comprehensive of its subject but also functional as a reference tool. Given that this document includes all of Holliger's compositions that involve the oboe, oboe d'amore, or English horn, it will be useful in the programming of recitals, the overview of contemporary repertoire, the writing of program notes, and any future research done on Holliger's music for the oboe, oboe d'amore, or English horn. This document has also become an efficient tool for addressing Holliger's significance as a composer for the oboe, oboe d'amore, and English horn.

---

<sup>51</sup> <http://www.idrs.org/events/conference/brochure.index.html> (accessed September 6, 2010).

There are two resources that served an important role in the completion of this project, Libby Van Cleve's *Oboe Unbound* and Peter Veale's *The Techniques of Oboe Playing*. The book by Peter Veale has been acknowledged by Holliger as one of the first truly well written resources of new techniques for oboe playing.<sup>52</sup> The Van Cleve book is also an extremely resourceful book and is recommended by the editors of *The Double Reed* and Allan Vogel, who is the principal oboist of the Los Angeles Chamber Orchestra and oboe professor at the University of Southern California Thornton School of Music and The Colburn School. A review of Van Cleve's book in *The Double Reed* states, "It is not condescending, and is careful not to assume any prior knowledge that would make a novice reader insecure, yet maintains a broad enough scope to appeal to a professional who performs this music regularly."<sup>53</sup>

Research to find copies of scores began with WorldCat, and with the assistance of Interlibrary Loan, scores were obtained from the following libraries:

#### **Libraries in the United States**

- Brigham Young University
- Duke University
- East Carolina University
- Florida State University
- Indiana University
- Northwestern University
- Stanford University
- The Ohio State University
- University of California at Berkeley
- University of Cincinnati
- University of Georgia
- University of Michigan
- University of North Carolina at Chapel Hill
- University of North Carolina at Greensboro
- West Virginia University

---

<sup>52</sup> Veale, Peter, et al. *The Techniques of Oboe Playing*. Kassel, Bärenreiter, 1994.

<sup>53</sup> <http://www.idrs.org/publications/>

### **International Libraries**

- Musikhochschule Lübeck Bibliothek in Germany
- Paul Sacher-Stiftung in Switzerland
- Staats-und Universitätsbibliothek Bremen in Germany
- Universität Basel in Switzerland
- Universitätsbibliothek Mainz in Germany

There are also three scores that have not been released for public purchase that are available by special request from Schott International.

Because Holliger is still writing, it is likely that an update of this project will be needed. Other recommendations for further study include the following:

- A discography;
- Musical analyses;
- A study to determine if these compositions have affected the standard repertoire;
- A study to determine if these compositions have affected or will affect oboe pedagogy;
- A study to determine how Holliger's compositions have influenced other composer's writing for the oboe. (It seems obvious that his performing artistry has, but have his compositions?);
- And a study of how these works compare to his compositions for other instruments or his ensemble writing.

The twenty-four annotations included in this project provide valuable information on performance-related criteria, and a description and discussion of any extended techniques indicated. Consequently, this document demonstrates through the detailed annotations how it is intended to serve as a resource for those musicians seeking any

compositions composed by Holliger for the oboe, oboe d'amore, or English horn for performance, pedagogical, or research-related purposes.

## Appendices

### Appendix A – Alphabetical List of Compositions

*A reedy Double (a double reading for Doublereeder)*

*Cardiophonie für einen Bläser und drei Tonbandgeräte*

*Für Rolf*

*“h” für Bläserquintett*

*Inner Song from Triology*

*Kreis für 4-7 Instrumentalisten und Tonband*

*Mobile für Oboe und Harfe*

*Pneuma für Blasinstrumente, Schlaginstrumente, Orgel und Radios*

*Pro Musica Nova Studien zum Spielen Neuer Musik*

*Quintett für Klavier und Bläser*

*Recicanto für Viola und kleines Orchester*

*Schwarzgewobene Trauer Studie für Sopran, Oboe, Cello und Cembal*

*Sechs Stücke für Oboe und Harfe*

*Siebengesang für Oboe, Orchester, Frauenstimmen und Lautsprecher*

*(S) irató Monodie für grosses Orchester*

*Sonata für Oboe solo*

*Souvenirs de Davos für Violine, Viola, Violoncello, Oboe und Harfe*

*Study II für Oboe solo*

*Studie über Mehrklänge für Oboe*

*Trio für Oboe (Englisch horn), Bratsche und Harfe*

*Tonscherben Orchesterfragmente in memoriam David Rokeah*

*Tower-Music*

*Two Liszt Transcriptions*

*Vier Miniaturen für Sopran, Oboe d'amore, Celesta und Harfe*

## Appendix B – Chronological List of Compositions

*Sonata für Oboe solo* (1956)

*Schwarzgewobene Trauer Studie für Sopran, Oboe, Cello und Cembal* (1961)

*Mobile für Oboe und Harfe* (1962)

*Vier Miniaturen für Sopran, Oboe d'amore, Celesta und Harfe* (1962)

*Siebengesang für Oboe, Orchester, Frauenstimmen und Lautsprecher* (1966)

*Trio für Oboe (Englisch horn), Bratsche und Harfe* (1966)

*“h” für Bläserquintett* (1968)

*Pneuma für Blasinstrumente, Schlaginstrumente, Orgel und Radios* (1970)

*Cardiophonie für einen Bläser und drei Tonbandgeräte* (1971)

*Kreis für 4-7 Instrumentalisten und Tonband* (1971)

*Studie über Mehrklänge für Oboe* (1971)

*Pro Musica Nova Studien zum Spielen Neuer Musik* (1972)

*Study II für Oboe solo* (1981)

*Tower-Music* (1984)

*Tonscherben Orchesterfragmente in memoriam David Rokeah* (1985)

*Two Liszt Transcriptions* (1986)

*Quintett für Klavier und Bläser* (1989)

*Inner Song from Triology* (1992)

*(S) irató Monodie für grosses Orchester* (1992)

*Sechs Stücke für Oboe und Harfe* (1995)

*Für Rolf* (1996)

*Souvenirs de Davos für Violine, Viola, Violoncello, Oboe und Harfe* (1999)

*A reedy Double (a double reading for Doublereeder)* (2000)

*Recicanto für Viola und kleines Orchester* (2000)

## **Appendix C – Index of Extended Techniques**

“Alla Tromba,” 11

Alternative timbre fingerings, 12

Amplification, 12

Air tones/noisy inhalation, 12

Circular breathing, 13

Double harmonics, 13

Double harmonic tremolos, 14

Double harmonic trills, 14

Double trills, 14

Extending the range, 14

Flutter-tonguing, 14

Glissandi, 15

Glissandi trills, 15

Harmonics, 15

Harmonic tremolos, 15

Irregular trills, 15

Key clicks, 15

Multiphonics, 16

Overblown notes, 16

Pitch bends, 17

Playing and singing simultaneously, 17

Quarter tones, 17

Slap-tonguing, 18

Sordino, 18

Special effects without the reed, 18

Teeth notes, 19

Tongue pizzicatos, 19

Tongue tremolos, 19

Tremolos, 19

## Bibliography

- Bartolozzi, B. *New Sounds for Woodwind*. transl. and ed. Reginald Smith Brindle. London: Oxford University Press, 1967.
- Benade, A. *Fundamentals of Musical Acoustics*. New York: Oxford University Press, 1967.
- Blyth, Alan. "Heinz Holliger at 70." In *Gramophone*.  
<http://www.gramophone.net/Page/View/229/Heinz%20Holliger%20at%2070>  
 (accessed November 14, 2009).
- Boyden, David et al. "Mute." In *Grove Music Online. Oxford Music Online*,  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/19478>  
 (accessed April 23, 2010).
- Burgess, Geoffrey and Bruce Haynes. *The Oboe*. New Haven, Connecticut: Yale University Press, 2004.
- Colbert Artist Management, Inc. <http://www.colbertartists.com/ArtistBio.asp?ID=18/>  
 (accessed January 7, 2009).
- Delcambre, Bernard, Andre Lardrot, Pierre Boulez, Guy Laroche and Phillipe Albera. "Heinz Holliger." In *The Double Reed Vol. 24 No. 1 (2002)*: 11-17.
- Ericson, Kristina. *Heinz Holliger: Spurensuche eines Grenzgängers--Das kompositorische Schaffen im Spiegel der Beschäftigung mit Sprache, Atem, Schweigen*. Ph.D. diss., Musicology Universität Zürich, 2002.
- Gifford, Virginia Snodgrass. *Music for oboe, oboe d'amore, and English horn: a bibliography of materials at the Library of Congress*. The Music reference collection, no. 1. Westport, Conn: Greenwood Press, 1983.
- Hošek, Miroslav, and Rudolf H. Führer. "Oboen-Bibliographie. II." *Das Orchester: Zeitschrift für Orchesterkultur und Rundfunk-Chorwesen* 43, no. 3 (1995): 77.
- International Double Reed Society. <http://idrs.org/> (accessed December 15, 2009).
- Kennedy, Michael. "Tremolo." In *The Oxford Dictionary of Music*, 2nd ed. rev., *Oxford Music Online*,  
<http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e10414> (accessed March 22, 2010).

- Kunkel, Michael and Jürg Stenzl. "Holliger, Heinz." In *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13230> (accessed November 14, 2009).
- Landau, Annette and Nelly Sachs. "Heinz Holliger: Komponist, Oboist, Dirigent." *Österreichische Musikzeitschrift* 53, no. 3-4 (March 01, 1998): 106.
- Palmer, Peter. Review of *Heinz Holliger: Spurensuche eines Grenzgängers—Das Kompositorische Schaffen im Spiegel der Beschäftigung mit Sprache, Atem, Schweigen*, by Kristina Ericson. *Tempo* 59 (2005): 49-53.
- Palmer, Peter. "Heinz Holliger at sixty." *Tempo: A quarterly review of modern music* (April 01, 1999): 29-32.
- Peters, Harry B. *Woodwind Music in Print*. Philadelphia, PA: Musicdata, 1997.
- Schott Musik International. <http://schott-music.com/>, (accessed December 15, 2009).
- Shipton, Alyn. "Slap-tonguing." In *The New Grove Dictionary of Jazz*, 2<sup>nd</sup> ed., edited by Barry Kernfeld. *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J413100> (accessed March 22, 2010).
- Spring, Robert. "How Can I Learn Circular Breathing?" <http://www.woodwind.org/clarinet/Study/CircularBreathing.html> (accessed April 20, 2010).
- Van Cleve, Libby. *Oboe Unbound: Contemporary Techniques*. Lanham, Md.: Scarecrow Press, 2004.
- Veale, Peter, et al. *The Techniques of Oboe Playing*. Kassel, Bärenreiter, 1994.
- Whittall, Arnold. "Holliger at Sixty. Keeping the Faith" in *The Musical Times*, Vol. 140, No. 1867 (1999): 46.
- Wilkins, Wayne. "The index of oboe music including the index of Baroque trio sonatas." Magnolia, AR: The Music Register, 1976.
- Winkler, Heinz-Jürgen. "Komponist als Extremist: Ein Gespräch mit Heinz Holliger/The composer as extremist: A conversation with Heinz Holliger/Le compositeur un extrémiste: Un entretien avec Heinz Holliger." *Hindemith-Forum* no. 15 (January 1, 2007): 10.
- Young, R. W. . "Terminology for Logarithmic Frequency Units". *The Journal of the Acoustical Society of America*. <http://asadl.org/>, (accessed January 14, 2010).

## Matthew Allen Ward

3068 SWAMP FOX HWY W. TABOR CITY, NC 28463 • (910)-840-0614    MATT.WARD82@GMAIL.COM

### Education

- **Licensure in K-12 Music**  
University of North Carolina at Pembroke, Pembroke, NC 2010-2011
- **Doctor of Musical Arts, Oboe Performance**  
West Virginia University, Morgantown, WV 2006-2010
- **Master of Music, Oboe Performance**  
University of Illinois Urbana-Champaign, Champaign, IL 2004-2006
- **Bachelor of Music, Oboe Performance**  
University of North Carolina at Greensboro, Greensboro, NC 2000-2004

### Teaching Experience

**West Virginia University Community Arts** 2008-2009

- Instructor of Oboe

**West Virginia University** 2006-2009

- Teaching assistant: "Introduction to Music" and "Non-Western Music"
- Maintained accurate record of attendance for Music 189 "Convocation," a class which usually has an average enrollment of 120 students
- Maintained accurate reconciliation of daily cash receipts and preparation of weekly bank deposits for the rental of instruments
- Supervisor of instrument rentals

### Masterclasses

- Long Bay Symphony Musicians in the Schools: Myrtle Beach, SC 2010
- WVU Graduate Wind Quintet: Trinity High School: Washington, PA 2008

### Allegheny College Summer Band Camp for Adult Musicians

- Principal Musician and Instructor of Oboe June 2009
- Principal Musician and Instructor of Oboe July 2008

**University of Illinois** 2004-2006

- "Oboe Methods" instructor, developed syllabus and curriculum
- Applied lessons instructor to approximately ten music education and non-music majors each semester

### Illinois Summer Youth Music

- Associate Instructor of Oboe June 2005 & June 2006

### Private Studio

2002-present

## Performance Experience

### Solo Recitals

- D.M.A. Recital, West Virginia University Fall 2010
- D.M.A. Recital, West Virginia University Spring 2009
- D.M.A. Recital, West Virginia University Spring 2008
- D.M.A. Recital, West Virginia University Fall 2007
- M.M. Recital, University of Illinois 2005

### Chamber Recitals

- D.M.A. Chamber Recital, West Virginia University March 2009
- Recital given for the National Association of School of Music Committee October 2008
- Chamber Recital: Katherine Altizer featuring the WVU Graduate Wind Quintet April 2008
- West Virginia University Chamber Winds 2006-2009
- West Virginia University Chamber Winds, Charleston, WV 2007
- West Virginia University Graduate Wind Quintet 2006-2009
- West Virginia University Chamber Orchestra Fall 2006

### Masterclass Participant

- Carrie Vecchione: Freelance Musician, Minneapolis, Minnesota 2008
- Cynthia Koledo DeAlmeida: Principal Oboe, Pittsburgh Symphony Orchestra 2007
- Dan Willett: Oboe Professor at the University of Missouri 2005
- Doris Deloach: Oboe Professor at Baylor University 2003
- Leslie Odom: Oboe Professor at the University of Florida 2003
- Dwight Manning: Oboe Professor at the University of Georgia 2002
- Mark Ostoich: Oboe Professor at the University of Cincinnati College-Conservatory 2001

### Guest Artist Recitals

- Guest Artist Recital given at Frostburg State University March 2009 & December 2009
- WVU Graduate Quintet Guest Artists at Trinity High School: Recital August 2008
- WVU Graduate Wind Quintet Guest Artists at Morgantown High School: Recital March 2007
- International Double Reed Society Performance with WVU Faculty Members 2007

### Orchestral

- Fayetteville Symphony Orchestra, Fayetteville, NC 2010-Present  
Substitute Second Oboe
- Long Bay Symphony, Myrtle Beach, SC 2009-Present  
Substitute Oboe/English horn
- Carolina Philharmonic, Pinehurst, NC 2009-Present  
Second Oboe
- Wilmington Symphony Orchestra, Wilmington, NC 2009-Present  
Substitute Oboe
- Ohio Valley Symphony, Gallipolis, OH 2009  
Substitute Second Oboe

- West Virginia Symphony Orchestra, Charleston, WV  
Substitute Second Oboe 2006-Present
- Beaver Valley Philharmonic, Midland, PA  
Substitute Second Oboe 2007
- River Cities Symphony Orchestra, Parkersburg, WV  
Second Oboe 2006-2009
- Fairmont State University Chamber Orchestra, Fairmont, WV  
Principal oboe (on call) 2006-2009

## Recordings

- West Virginia Symphony Orchestra, *Home for the Holidays* 2009
- West Virginia University Choral Department In Production
- University of North Carolina at Greensboro Wind Ensemble, *Equus!* 2001
- University of North Carolina at Greensboro Wind Ensemble, *Internal combustion!* 2001
- University of North Carolina at Greensboro Wind Ensemble, *A Tribute to Sousa-Live!* 2000

## Professional Development

### Research Interests

- Integrating contemporary techniques into the studio
- Reed techniques/styles used across the United States

### Research in Progress/proposals

- Compiling an annotated bibliography of oboe, oboe d'amore, or English horn music composed by Heinz Holliger
- Proposal to perform at the IDRS conference at Arizona State University in June, 2011

### Honors and Awards

- Runner-up Fayetteville Symphony Orchestra, English horn 2010
- Finalist: University of Trinidad and Tobago, Oboe Position 2010
- Finalist: West Virginia Symphony Orchestra, English horn 2008
- West Virginia University Graduate Assistantship 2006-2009
- University of Illinois Graduate Assistantship 2004-2006
- University of North Carolina at Greensboro: Burlington Industries Scholarship 2000-2004

### Professional Affiliations

- International Double Reed Society 2001-Present
- MENC 2010-Present

- NCMEA

2010-Present

### **Other Professional Experiences**

- International Double Reed Society Annual Conference Volunteer: Ball State University 2006
- University of Illinois Allerton Woodwind and Brass Chamber Music Symposium 2005
- University of Illinois Allerton Woodwind and Brass Chamber Music Symposium 2004
- International Double Reed Society Annual Conference Volunteer: University of North Carolina-Greensboro 2003

### **Technology**

- **Applications:** Microsoft Office (Word, Excel, Access, PowerPoint), DreamWeaver, Photoshop, Pagemaker, MS Outlook

## Letters of Recommendation

### **Cynthia Anderson**

Associate Professor of Oboe and Music Theory and Director of Graduate Studies  
235-A Creative Arts Center  
West Virginia University  
Morgantown, WV 26506  
(304) 293.4489  
Cynthia.Anderson@mail.wvu.edu

### **Francesca Arnone**

Assistant Professor of Flute  
221-A Creative Arts Center  
West Virginia University  
Morgantown, WV 26506  
(304) 293.4502  
Francesca.Arnone@mail.wvu.edu

### **John Dee**

Bill A. Nugent Endowed Professor of Oboe  
University of Illinois Urbana-Champaign School of Music  
1114 West Nevada Street  
Urbana, IL 61801  
(217) 333.3360  
johndee@illinois.edu

## Additional References

### **Lowell Hepler**

Professor of Music and Director of Bands  
Allegheny College  
Box 31, Allegheny College  
Meadville, PA 16335  
(814) 332.3304  
lhepler@allegheny.edu

### **Tim Richards**

Piano Technician  
237-B Creative Arts Center  
West Virginia University  
Morgantown, WV 26506  
(304) 293.4539  
Tim.richards@mail.wvu.edu

### **John Weigand**

Professor of Clarinet  
207-A Creative Arts Center  
West Virginia University  
Morgantown, WV 26506  
(304) 293.4893  
jweigand@wvu.edu

**An Annotated Bibliography of Music Composed by Heinz Holliger for the Oboe,  
Oboe d'Amore, or English Horn**

**Matthew Allen Ward**

**Research project submitted to the  
College of Creative Arts at West Virginia University  
in partial fulfillment of the requirements for the degree of**

**Doctor of Musical Arts  
in  
Performance**

**D.M.A. Committee  
Prof. Cynthia Anderson, Chair  
Dr. Mary Ferer  
Prof. Kristina Olson  
Dr. Virginia Thompson, Research Advisor  
Dr. John Weigand**

**Division of Music**

**Morgantown, West Virginia  
2010**

## **Abstract**

### **An Annotated Bibliography of Music Composed by Heinz Holliger for the Oboe, Oboe d'Amore, or English Horn**

**Matthew Allen Ward**

This annotated bibliography is intended to serve as a resource for those musicians seeking any compositions composed by Heinz Holliger for the oboe, oboe d'amore, or English horn for performance, pedagogical, or research-related purposes. This bibliography is a current listing of all published and unpublished compositions written for these instruments by Holliger as of March 2010. Twenty-four annotations provide information on performance-related criteria such as the year of completion, publisher, instrumentation, movements and titles, text and translation, available historical information, timing, difficulty, range, and extended techniques. Also included is a description and discussion of all the extended techniques that appear in the music by Holliger for the instruments discussed. Because the goal of this document is to increase the visibility of music composed by Holliger for the given instruments, recommendations for further study are included in the summary.

## Acknowledgments

There were many individuals who contributed to the realization of this research project. If it were not for the librarians, especially Helen Guzman, at Southeastern Community College in Whiteville, NC, I would not have been able to obtain many of the compositions included here. They all went above and beyond to help me track down some of the compositions that were obtained from libraries in Germany and across the United States.

I would also like to thank the following people:

Peter Veale for the many conversations we had about Holliger's music and also for his willingness to demonstrate extended techniques via Skype from his home in Wachtberg, Germany.

The representatives at Schott Music International for sending me scores of Holliger's music that have not been published.

I would like to thank my committee, Prof. Cynthia Anderson, Dr. Mary Ferer, Prof. Kristina Olson, Dr. Virginia Thompson, and Dr. John Weigand, for their encouragement and guidance throughout my doctoral degree. A special thank you to Dr. Virginia Thompson, who served as my research advisor and spent countless hours of her personal time on this project. I appreciate more than words can express all the hard work she has put into this project. Thank you.

Prof. Cynthia Babin Anderson, Dr. Mary Ashley Barret, Prof. John Dee, and Mrs. Petrea Warneck, my oboe teachers who never gave up on me and always encouraged me to strive for the best. Thank you for everything.

Lastly, to my family and friends, I would like to thank you for your endless support and love.

### **Dedication**

This dedication is to my family and many friends. I would like to express my special feeling of gratitude to my loving parents whose words of encouragement ring in my ears daily, and to my sister who has never left my side and is very special to me. My friends, to whom I am grateful, have never stopped supporting me throughout this entire process. I will always appreciate all they have done for me.

## Table of Contents

<b>Abstract.....</b>	<b>ii</b>
<b>Acknowledgements.....</b>	<b>iii</b>
<b>Dedication .....</b>	<b>iv</b>
<b>Table of Contents .....</b>	<b>v</b>
<b>Chapter 1 – Introduction.....</b>	<b>1</b>
Statement of Topic .....	1
Review of the Literature.....	2
Discussion of Research Methodology.....	5
Compositions Included.....	6
The Annotations .....	7
Descriptions of Stylistic Elements .....	8
<b>Chapter 2 –Extended Techniques.....</b>	<b>9</b>
Selected References for Extended Techniques for the Oboe .....	9
Descriptions of Extended Techniques used by Holliger .....	11
<b>Chapter 3 - An Annotated Bibliography of Music Composed by Heinz Holliger for the Oboe, Oboe d’Amore, or English Horn .....</b>	<b>21</b>
<b>Solo and Chamber</b>	
<i>A reedy Double (a double reading for Doublereeder).....</i>	21
<i>Cardiophonie.....</i>	22
<i>Für Rolf.....</i>	23
<i>“h” .....</i>	24
<i>Inner Song from Triology.....</i>	25
<i>Kreis .....</i>	25
<i>Mobile.....</i>	26
<i>Pro Musica Nova Studien zum Spielen Neuer Musik.....</i>	28
<i>Quintet für Klavier und Bläser.....</i>	30
<i>Schwarzgewobene Trauer .....</i>	30
<i>Sechs Stücke .....</i>	32
<i>Siebengesang.....</i>	33
<i>Sonata.....</i>	34
<i>Souvenirs de Davos .....</i>	35

<i>Study II</i> .....	36
<i>Studie über Mehrklänge</i> .....	37
<i>Trio</i> .....	37
<i>Vier Miniaturen</i> .....	38
<b>Large Ensemble</b>	
<i>Pneuma</i> .....	41
<i>Recicanto</i> .....	41
<i>(S) irat6</i> .....	41
<i>Tonscherben</i> .....	41
<i>Tower-Music</i> .....	42
<i>Two Liszt Transcriptions</i> .....	42
<b>Chapter 4 - Summary and Recommendations for Further Study</b> .....	43
<b>Appendix A - Alphabetical List of Compositions</b> .....	47
<b>Appendix B - Chronological List of Compositions</b> .....	49
<b>Appendix C - Index of Extended Techniques</b> .....	51
<b>Bibliography</b> .....	53
<b>Curriculum Vitae</b> .....	55

## **Chapter 1 - Introduction**

### **Statement of the Topic**

The purpose of this project is to provide an annotated bibliography of compositions that include the oboe, oboe d'amore, or English horn by oboist, composer, and conductor Heinz Holliger. The annotations provide valuable information on performance-related criteria such as duration, range, instrumentation, available recordings, difficulty, and a description and discussion of any extended techniques indicated. This document is intended to serve as a resource for those musicians seeking any compositions by Holliger for the oboe, oboe d'amore, or English horn for performance, pedagogical, or research-related purposes. I have included detailed annotations on eighteen solo and chamber music compositions, and also included general information on six compositions for large ensemble.

Heinz Holliger was born in Langenthal, Switzerland on May 21, 1939 and is arguably among the most versatile and most extraordinary musical personalities of our time. After winning first prizes in international competitions in Geneva (1959) and Munich (1960), Mr. Holliger began an unrivaled international career that has taken him to some of the most well known musical centers in the world. Holliger is generally considered one of the world's most celebrated oboists, and many contemporary composers such as Olivier Messiaen, Luciano Berio, Elliott Carter, Frank Martin, Witold Lutoslawski, Karlheinz Stockhausen, and Isang Yun have written works for him.

In high demand as a composer, Holliger has written for all genres of music, including large stage works (both opera and orchestral), unaccompanied solos, chamber music, and vocal works. His compositions are available exclusively through Schott Music

International,<sup>1</sup> and his recordings (as an oboist and conductor, as well as a composer) are available on Teldec, Philips, and ECM.<sup>2</sup>

### Review of the Literature

Initial research for this project indicated that currently no single entity has a comprehensive catalogue limited to oboe, oboe d'amore, or English horn music by Heinz Holliger. Four documents that contain bibliographies of oboe music were found:

Gifford, Virginia Snodgrass. *Music for oboe, oboe d'amore, and English horn: a bibliography of materials at the Library of Congress*. The Music reference collection, no. 1. Westport, Conn: Greenwood Press, 1983.

Hošek, Miroslav, and Rudolf H. Führer. "Oboen-Bibliographie. II." *Das Orchester: Zeitschrift für Orchesterkultur und Rundfunk-Chorwesen* 43, no. 3 (1995): 77.

Peters, Harry B. *Woodwind Music in Print*. Philadelphia, PA: Musicdata, 1997.

Van Cleve, Libby. *Oboe Unbound: Contemporary Techniques*. Lanham, MD: Scarecrow Press, 2004.

The Holliger compositions listed in Virginia Snodgrass Gifford's *Music for oboe, oboe d'amore, and English horn* (1983) are limited to those located in the Library of Congress catalogs, and the most recent of the four works included was written in 1971. The information provided in this bibliography includes the title, date of composition, publisher, instrumentation, and the Library of Congress call number.

Miroslav Hošek's *Oboen-Bibliographie* (1975) contains only two entries of Holliger's music, and the only information Hošek provides is the title of each composition and the publisher. Harry B. Peters' *Woodwind Music in Print* contains four

---

<sup>1</sup> Schott Music International. <http://www.schott-music.com/> (accessed December 15, 2009).

<sup>2</sup> Colbert Artist Management, Inc. <http://www.colbertartists.com/ArtistBio.asp?ID=18/> (accessed January 7, 2009).

pieces composed by Holliger, and the information provided is the title, publisher, and instrumentation. Libby Van Cleve's *Oboe Unbound* references twelve compositions composed by Heinz Holliger. The information included by Van Cleve is the citation for each composition.

Research of academic journals yielded biographies for Holliger that include general information concerning his compositions. Peter Palmer's article, "Heinz Holliger at Sixty" in *Tempo: A quarterly review of modern music*,<sup>3</sup> focuses on the eclectic compositional style of Heinz Holliger. Although his opera *Beiseit* and his violin concerto are the main focus of this article, there are references to a few of Holliger's other large works.

"Holliger at 60. Keeping the Faith," by Arnold Whittall in *The Musical Times*, Vol. 140, No. 1867 focuses on Holliger's strength as a composer of contemporary music. This article lists many of the compositions composed by Holliger of which one will be discussed in this project.

The only dissertation pertaining to Heinz Holliger was written by Kristina Ericson and is titled, *Heinz Holliger: Spurensuche eines Grenzgängers—Das Kompositorische Schaffen im Spiegel der Beschäftigung mit Sprache, Atem, Schweigen* (Search for traces of a border crosser—The compositional output as reflected in the preoccupation with words, breath, silence).<sup>4</sup> In a review of a book (with the same title) based on this dissertation, Peter Palmer discusses how Ericson categorizes Holliger's compositions

---

<sup>3</sup> Peter Palmer, "Heinz Holliger at sixty." *Tempo: A quarterly review of modern music* (1999): 29-32.

<sup>4</sup>Kristina Ericson, "Heinz Holliger: Spurensuche eines Grenzgängers--Das kompositorische Schaffen im Spiegel der Beschäftigung mit Sprache, Atem, Schweigen." Ph.D. diss., Musicology Universität Zürich, 2002.

according to the three “special topics” enumerated in the subtitle. Ericson’s extensive work of 640 pages is primarily a study of Holliger’s aesthetics.

The article in *Grove Music Online*<sup>5</sup> also provided valuable information relating to Holliger’s career and aesthetics. The main focus of this article is to provide a biography and a summary of many of Holliger’s compositions and how the compositions relate to Holliger’s influences as a composer. The “works” listing contains eighteen of the compositions that will be annotated or discussed in this project and also includes the date of composition and instrumentation.

The International Double Reed Society’s quarterly publication, *The Double Reed*,<sup>6</sup> has published several interviews with Holliger. The interviews provided very little valuable information concerning the compositions that are to be discussed in this project. The most relevant interview, conducted by Sébastien Giot, focuses on Holliger’s oboe studies, conducting, and the composers who influenced him.

**Sébastien Giot: Speaking of the instrument, you have enabled oboe technique to really progress (thanks to contemporary music). Do you think that we have come to the end of that development or will the instrument continue to evolve?**

**Heinz Holliger:** I think that limitations exist only in the imagination. If someone has something in mind, one should be able to actualize it. Because the oboe is made of dead wood, it doesn’t resist, it should do what one wants. ... Surely, limits exist for the tessitura and for the dynamics, but I feel that one should not think about them.<sup>7</sup>

The most complete website concerning the music of Holliger is that of the music publisher Schott International,<sup>8</sup> in which the music of Holliger is listed in alphabetical

---

<sup>5</sup> *Grove Music Online*, <http://Oxfordmusiconline.com/> (accessed January 4, 2009).

<sup>6</sup> *International Double Reed Society*, <http://idrs.org/> (accessed December 15, 2009).

<sup>7</sup> *The Double Reed*, <http://www.idrs.org/publications/dr/dr25.1.pdf/Heinz%20Holliger.pdf>

order (not by category), and includes the title, date of composition, publisher, and instrumentation.

### **Discussion of Research Methodology**

The procedure for this project began with the examination of existing repertoire lists, catalogues, and personal collections. Many of the works were found by searching general search engines on the Internet, such as [google.com](http://google.com), [yahoo.com](http://yahoo.com), [aol.com](http://aol.com), and [webcrawler.com](http://webcrawler.com). These search engines provided links to websites containing relevant information about the works composed by Holliger, the most relevant information being found on music publishers' and distributors' websites. EbscoHost generated lists of dissertations and journals from "RILM" and "The Music Index Online." "Dissertations Abstracts Online" yielded the only dissertation that has been written on Holliger. Also, "JSTOR" provided articles that have been printed in journals.

The annotations are drawn from the sources yielded from the above methods of research and also the personal review of the compositions themselves. The information included in the annotations contains (but is not limited to) relevant historical background and stylistic elements. Other technical issues such as overall difficulty level and approximate performance times have been included as well. The most significant part of the annotations included was gathered from the examination of the compositions, with additional information from the review of current articles, biographies, dissertations, and music publishers' websites. The information pertaining to available recordings was found by research of record labels and searching the World Wide Web.

---

<sup>8</sup> *Schott Musik International*, <http://schott-music.com/>, (accessed December 15, 2009).

The works in this project are organized by genre, and within each genre the compositions are arranged alphabetically. Each entry contains the full title of the work in its original language, as well as its publishing information. There are three appendices included in this project: an alphabetical listing of compositions, a chronological listing, and an index indicating the works in which each extended technique appears.

## Compositions Included

### Solo and Chamber

- *A reedy Double (a double reading for Doublereeder)*: oboe solo or 2 oboes (ad lib. also solo with a Bordun of 2 horns or 2 clarinets or 2 strings)
- *Cardiophonie*: oboe and 3 magnetophones/magnetic recorder (1 player)
- *Für Rolf*: flute, English horn, clarinet, and bass clarinet in B
- *“h”*: wind quintet
- *Inner Song from Triology*: oboe
- *Kreis*: 4-7 players and tape (ad lib.) (4-7 wind instruments or 3-6 wind instruments and 1 Streichinstrument)
- *Mobile*: oboe and harp
- *Pro Musica Nova Studien zum Spielen Neuer Musik*: oboe
- *Quintet für Klavier und Bläser*: piano, oboe (cor anglais), clarinet (bass clarinet), bassoon, and horn
- *Schwarzgewobene Trauer*: soprano, oboe, cello, and harpsichord
- *Sechs Stücke*: oboe (oboe d’amore) and harp
- *Siebengesang*: oboe, orchestra, voice part and loudspeakers
- *Sonata*: oboe
- *Souvenirs de Davos*: differing solo instruments (oboe, violin, viola, cello, harp)
- *Study II*: oboe
- *Studie über Mehrklänge: Chordal study*: oboe
- *Trio*: oboe, viola, and harp
- *Vier Miniaturen*: soprano, oboe d’amore, celesta, and harp

### Large Ensemble

- *Pneuma*: wind instruments, percussion, organ and radios
- *Recicanto*: viola and small orchestra
- *(S) irató*: large orchestra
- *Tonscherben*: orchestra

- *Tower-Music*: flute solo, small orchestra, and tape
- *Two Liszt Transcriptions*: large orchestra

### The Annotations

*Title of work.*

Year of completion or copyright

Publisher

Instrumentation

Movements and titles with tempo markings<sup>9</sup>

Relevant information about the movement titles

Text and translation

Available historical information (e.g., premieres or dedications)

Descriptions of stylistic elements

Approximate timing

Level of difficulty

Oboe range<sup>10</sup>

Extended techniques used

### Level of Difficulty

I have assigned a difficulty rating for each work based on the following scale:<sup>11</sup>

1. **Easy** – beginning, elementary, early junior high; rhythms to eighth notes, limited range, less complex key signature.

<sup>9</sup> The common Italian tempo indications will not be italicized.

<sup>10</sup> This bibliography will feature “scientific pitch notation,” wherein a “0” placed beside the specific pitch name indicates the lowest musical octave, and subsequent octaves are indicated by figures in numerical order (i.e., the lowest “C” on the piano is named “C1,” and “Middle C” is named “C4”). Therefore, the oboe’s range is notated from “B-flat3” to “A6.” Young, R. W. . "Terminology for Logarithmic Frequency Units". *The Journal of the Acoustical Society of America*. <http://asadl.org/> (accessed on January 14, 2010).

<sup>11</sup> Based in principle on the rating system from: Flute World Co., “Sheet Music Grading.”

<<http://fluteworld.com/index.php?action=strona&wart=16>>

2. **Intermediate** – junior high, early high school; range generally to 2 octaves, more complex rhythms and musical demands, and easy ornamentation. . . .
3. **Moderately difficult** – High school, early college; increased demands in interpretation, rhythm, key, range, and technique. . . .
4. **Advanced** – College, conservatory; extended range; technically and interpretively complex, but generally written within the confines of traditional notation and performance methods.
5. **Extremely difficult** – Technically difficult; may make use of extended techniques or nontraditional notation systems.

### **Description of Stylistic Elements**

The description of stylistic elements in the annotations conveys information about the challenges of each composition. The information included focuses on rhythmic notation (metered or unmetered, changing meters, and unusual meters), ever-changing groupings and beamings, the use of extreme dynamics, and the shapes of the lines, including interval sizes. The presence of large interval leaps is noted because such leaps require that the jaw, tongue, and lips be flexible enough to allow for the extreme variety in air speed and reed vibration between the registers. I included these elements to help the reader understand what challenges and technical facilities exist in each composition.

## Chapter 2 – Extended Techniques

The techniques included in this section are all contained in the works by Holliger that are written for the oboe, oboe d’amore, or English horn, and are arranged alphabetically. By no means is this an exhaustive list of all extended techniques that can be achieved on the oboe. The two most beneficial resources used in the completion of this chapter were Libby Van Cleve’s *Oboe Unbound*<sup>12</sup> and Peter Veale’s *The Techniques of Oboe Playing*.<sup>13</sup>

### Selected References for Extended Techniques for the Oboe

*Oboe Unbound* includes an introduction (chapter 1) in which Van Cleve describes her purpose: “In writing this book, my goal has been to present useful and reliable information for oboists and composers interested in contemporary techniques. It is meant as a point of departure, to stimulate musicians to explore more fully the instrument’s sonic potential.”<sup>14</sup> In this chapter she also provides information on standard oboe technique.

In chapter 2 Van Cleve includes information on monophonic techniques, and in chapter 3 she discusses the multiphonic techniques. Chapter 4 is titled “Other Resources,” which includes information on techniques not classified as monophonic or multiphonic techniques, and chapter 5 discusses the use of electronics (amplification) with the oboe.

---

<sup>12</sup>Libby Van Cleve, *Oboe Unbound: Contemporary Techniques* (Lanham, Md.: Scarecrow Press, 2004), 75.

<sup>13</sup>Peter Veale, et al., *The Techniques of Oboe Playing*. Kassl: Bärenreiter, 1994.

<sup>14</sup>Van Cleve, 1.

*Oboe Unbound* also includes three appendices, including a standard fingering chart, the score to *Apocrypha* by Jack Vees, and the contents of a supplemental CD in which Van Cleve demonstrates many of the techniques described in the book. The book also contains a selected music bibliography and discography, and a selected music bibliography with compositions that contain extended techniques for

- oboe or English horn alone,
- oboe or English horn and piano or keyboard,
- oboe or English horn and electronics,
- multiple oboes or English horns,
- oboe or English horn with miscellaneous larger ensembles,
- oboe d'amore and bass oboe,
- etudes.

Peter Veale's *The Techniques of Oboe Playing* is recognized by Heinz Holliger as one of the best publications of its kind. Veale describes in his preface:

This project ripened from one of collecting various innovations of oboe playing – especially in the field of contemporary music – to a universal undertaking whose goal it is to present all the technical possibilities of oboe playing, and their practical application, measured at the current level of oboe playing today. In this respect the book is not only intended for contemporary music specialists but also for all professional oboists. It is, in addition, aimed at the needs of the composer who requires reliable information about techniques and sound possibilities of oboe playing in order to prepare for any collaboration with a player.

Chapter 1 of *The Techniques of Oboe Playing* describes monophonic sounds while chapter 2 discusses multiphonic sounds. Chapter 3, like the Van Cleve book, discusses techniques that are not classified as monophonic or multiphonic sounds. Chapter 4 describes information on how reed types (American, French, and German) may affect the outcome of contemporary techniques during performance, and the differences between oboe manufacturers and individual instrument types. Holliger plays a Rigoutat oboe, which differs from other types of oboes in that the hole under the B key is designed

differently. This design makes performing double harmonics very easy and, consequently, many early 20<sup>th</sup> century pieces that involve double harmonics were written specifically for Holliger. Veale does discuss (though not in very much detail) what changes can be made to other types of oboes to make some contemporary techniques easier to accomplish. When performing contemporary techniques, everything from reed to oboe type changes the way a performer will attempt to perform each individual technique. Chapter 5 includes the index of tracks that are provided on Veale's supplemental CD on which he demonstrates many of the techniques included in his book. Veale also includes appendices in which he discusses the musette in F, musette in E-flat, bass oboe, and heckelphone.

These two publications are the best of their kind because they provide detailed descriptions of contemporary techniques that are utilized in the compositions by Holliger. Along with the descriptions of each extended technique, both books provide numerous beneficial fingerings for many of the techniques included. Both the Van Cleve book and the Veale book meet the demands for precision and achievability when it comes to the performance of contemporary techniques, no longer leaving any room for approximations.

## Descriptions of Extended Techniques used by Holliger

**Air tones/noisy inhalation** are sound effects that do not produce exact pitches. There are four ways these tones can be produced:

- exhale loudly with the mouth off the reed
- inhale loudly with the mouth off the reed
- using the mouth, smack directly on the oboe without the reed
- suck the reed with slight lip pressure while inhaling through the reed.<sup>15</sup>

Peter Veale calls these “air tones,” and Libby Van Cleve notes them as “noisy inhalation.” Holliger notates this technique with a diamond head with a stem that has a triangle in the middle of it. He calls them both “smacking” and “slurping sounds.”

“**Alla tromba**” is a technique that is performed with a “trumpet” embouchure on the oboe without the reed, and on the oboe d’amore and English horn with neither the bocal nor the reed. The range in which this technique can be performed is very small, depending on whether the performer is inhaling or exhaling.<sup>16</sup> The sound that is produced is comparable to whistle tones on the flute. This technique does not involve actual buzzing of the lips to produce a sound like on a brass instrument, but more or less the idea of how to position the embouchure.

**Alternative timbre fingerings** are used to produce a variety of timbres and can be achieved on almost every pitch the oboe can produce. There are only a few different ways that composers have notated this technique and Holliger uses two in particular. In most cases he provides the fingering over the pitch that he would like to be altered: when such an altered pitch is repeated, he places an “o” over it.

---

<sup>15</sup> Veale, 144-146.

<sup>16</sup> Veale, 137.

**Amplification** pertains to the use of a microphone to amplify the sound. There are multiple microphone setups that are available: an air microphone (the most commonly used type that converts sound waves traveling through air into an audio signal), a contact microphone (which is affixed to the reed or the instrument), and a wireless microphone (an air microphone that is attached to the instrument to send the signal to the mixer via radio waves). Libby Van Cleve says that it has been her experience that air microphones have produced the truest and best sound quality.<sup>17</sup>

**Circular breathing** is a technique that enables the wind instrumentalist to maintain a sound for extended periods of time by inhaling through the nose while sustaining air flow through the instrument. Clarinet professor Robert Spring describes four distinct stages:

- 1: As the performer begins to run low on air, the cheeks are puffed.
- 2: Air from the cheeks is pushed with the cheek muscles through the instrument and used to maintain the sound while inhalation occurs through the nose.
- 3: As the air decreases in the cheeks and sufficient air is brought into the lungs through the nose, the soft palate closes and air is again used from the lungs.
- 4: The cheeks are brought back to their normal embouchure position.<sup>18</sup>

**Double harmonics** are delicate sounds produced by slightly adjusting the fingering, air pressure, and embouchure for standard harmonics, resulting in multiple sounds that sound at an interval of a fifth. Double harmonics, a type of multiphonics, are difficult to produce and can be played only at a pianissimo dynamic level. They are easiest to produce on the Rigoutat because of the design of the hole under the B key. It is possible to produce

---

<sup>17</sup> Van Cleve, 79-80.

<sup>18</sup> Robert Spring, "How Can I Learn Circular Breathing?" <http://www.woodwind.org/clarinet/Study/CircularBreathing.html> (accessed April 20, 2010).

double harmonics on other types of oboes, but they are less flexible and more complicated to play.<sup>19</sup> The notation for double harmonics is standardized and is written as an open fifth with two “o’s” over the pitches.

**Double harmonic tremolos** are tremolos between double harmonics. Tremolo means shaking or trembling: the very rapid alternation between two notes.<sup>20</sup>

**Double harmonic trills** are combinations of double harmonics and trills.

**Double trills** are produced by trilling two alternative keys of the right and left hand to create more rapid trill effects. Double trills can be played with far greater speed than standard trills, and cannot be performed on every pitch throughout the instrument.<sup>21</sup>

**Extending the range** (B-flat6) is achieved by pushing the range beyond the limits of what is typically written for the oboe. Holliger does this on the last note of the first movement of his *Sechs Stücke für Oboe und Harfe*. According to fingering charts, playing above the normal range of the oboe is much easier with an oboe that has a third octave key.

**Flutter-tonguing**, as described by Peter Veale, “is normally produced by a rolling palatal R, as the tongued R disturbs the reed. The speed is directly proportionate to the dynamic (i.e. the slower it is, the softer it becomes and vice versa). It is possible in all registers but cannot be used with teeth notes.”<sup>22</sup> This technique is much more difficult to achieve on

---

<sup>19</sup> Van Cleve, 31-42.

<sup>20</sup> “Tremolo.” In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e10414> (accessed march 22, 2010).

<sup>21</sup> Van Cleve, 55

<sup>22</sup> Veale, 130.

the oboe than on many other wind instruments. Holliger notates flutter-tonguing by writing the letters “flz” over a gesture, or also by placing slash marks through the note stem.

**Glissandi** refers to the sliding motion between multiple notes, all connected to each other. On the oboe, this technique is difficult to achieve because the tone holes are covered by keys. It is also notable that glissandi are difficult to accomplish over an extended range, because of the covered holes. The best glissandi are produced by gradually sliding the fingers off of the holes and then the keys, raising the pitch gradually.

**Glissandi trills** are trills that occur during the sliding motion between multiple notes. This technique occurs in Holliger’s *Pro Musica Nova Studien zum Spielen Neuer Musik* in the Luciano Berio *Sequenza VII*.

**Harmonics** are a technique in which the performer fingers the pitch that is an octave and a fifth below the written pitch and opens the second octave key to produce the written note. The product of this is an ethereal, hollow sound. This technique is not only used in 20<sup>th</sup> and 21<sup>st</sup> century pieces, but also in standard repertoire to create a different tone color or to create a sound that blends easily for the inner voice of a chord. The range of harmonics on the oboe is from F5 to C6.

**Harmonic tremolos** are combinations of harmonics and tremolos.

**Irregular trills** consist of many different alternations of speed between the notes. Holliger indicates this by including a line above the notes with the speed variations.

**Key clicks** are a percussive effect that occurs when a performer fingers a specific note and then quickly closes the keys, resulting in a clicking sound and a resonating pitch. Because the inner chamber of the oboe does not resonate well, the change of pitch is barely audible. Amplifying the oboe can result in a better outcome.<sup>23</sup> Holliger notates key clicks by placing “x’s” or “+’s” as the note head.

**Multiphonics** are defined as the sounding of two or more pitches simultaneously, either with the voice, or a monophonic instrument (one that produces single pitches). This is done on the oboe by altering the direction of air in combination with special fingerings.<sup>24</sup> Regarding the specific pitches that are produced, Libby Van Cleve says, “Pitches vary in degrees of intensity, from the very prominent to the barely audible and to difference tones. Timbre varies from raucous conglomerates with lots of beating to delicate wisps; some are highly complex and some are much simpler. Many, if not all, of the pitches tend to deviate from standard tuning.”<sup>25</sup> It is also worth noting that there are challenges when trying to find fingerings that are reliable on many types of oboes and different reed designs. Holliger notates multiphonics by placing an “M” through the stem of the note, or in some cases actually spelling out the pitches he wishes to sound. In most cases he provides the fingerings that will produce the specific multiphonics.

**Overblown notes** are pitches that sound an octave above the written pitch. On the oboe, the performer applies slight lip pressure and increases the air stream to cause the lower

---

<sup>23</sup> Van Cleve, 76.

<sup>24</sup> Murray Campbell, "Multiphonics," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43536> (accessed January 4, 2010).

<sup>25</sup> Van Cleve, 31-42.

pitch to sound an octave higher. Overblown notes are more easily produced on low notes.<sup>26</sup>

**Pitch bends** are used to produce a variation in pitch according to the direction that the composer indicates in the musical score. Upward pitch bends are produced by tightening the embouchure and pushing the reed slightly inward, and downward pitch bends are produced by loosening the embouchure and pulling the reed slightly out of the mouth. It is easier to bend the pitch down than it is up, although both can be done at least a semitone.<sup>27</sup>

**Playing and singing simultaneously** is a technique in which the performer plays and sings or hums at the same time. This technique on the oboe is used less frequently in comparison with the same technique on brass instruments and flute because of the closed-mouth position and highly focused embouchure.<sup>28</sup>

**Quarter tones** are intervals half the size of a semitone. The term was used by some 17th- and 18th-century theorists to denote the distance between a sharp and enharmonically distinct flat in mean-tone temperaments (e.g. D-sharp–E-flat). In most contexts, however, it refers to an interval of  $\frac{1}{24}$  of an octave, or 50 cents.<sup>29</sup> Peter Veale states in his *Techniques of Oboe Playing*,

Quarter tones and eighth tones usually have somewhat more complicated fingerings and are certainly more difficult to hear (with regard to their intonation) and are therefore to be dealt with very carefully when considering speed,

---

<sup>26</sup> Van Cleve, 75.

<sup>27</sup> Van Cleve, 20-27.

<sup>28</sup> Van Cleve, 74.

<sup>29</sup> Julian Rushton, "Quarter-tone," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22645> (accessed March 22, 2010).

complexity and the melodic structure. All fingerings, especially the microtonal ones, require careful listening as they must all be aurally controlled and if necessary corrected.<sup>30</sup>

**Slap-tonguing** is described by jazz authority Alyn Shipton as:

A technique that is performed quite easily on a single reed instrument and is more difficult on a double reed instrument. The performer uses the length of the tongue, slightly arched, the player presses hard against the reed, at the same time sucking so as to create a vacuum between reed and tongue; he then draws the tongue sharply away so that the vacuum is broken and the reed is released, producing a dull slapping sound. The technique may be used alone, in which case the pitch of the note being fingered is only faintly heard (this is particularly effective in a low register), or to give a loud percussive attack to notes blown in the usual way.<sup>31</sup>

**Sordino** is the use of a mute to dampen the tone in the lower and middle registers. Libby Van Cleve states, “Mutes can be made out of any soft material – a knee-high nylon stocking works well for me. When the mute is inserted, the lowest notes of the oboe (at least B-flat and B, depending on the placement of the mute) are blocked and will not speak. Muting may adversely affect intonation, especially in the low register.”<sup>32</sup> She also includes a footnote regarding instructions provided by Chenna and Salmi (*Manuale Dell’Oboe Contemporaneo*) for the construction of an oboe mute made out of the core of a Scotch Tape dispenser.

---

<sup>30</sup> Veale, 19.

<sup>31</sup> Alyn Shipton, “Slap-tonguing,” In *The New Grove Dictionary of Jazz*, 2<sup>nd</sup> ed., edited by Barry Kernfeld. *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J413100> (accessed March 22, 2010).

<sup>32</sup> Van Cleve, 75-76.

**Special effects without the reed** are described by Peter Veale as:

Sounds that occur when the lips are clasped around the aperture of the English horn bocal (attached to the English horn), and very little air is forced through (one exhales high overtones (forming a partially distorted overtone series) are produced of average loudness and a compressed character. It is possible to select an overtone, and therefore use it as a single note. This is difficult and requires practice. This technique is also possible on the following instruments: oboe with a staple and oboe d'amore with the bocal.<sup>33</sup>

**Teeth notes** require a change of embouchure that includes placing both the top and bottom teeth lightly on the reed while still allowing the reed to vibrate. The product of this is a rise in pitch by about a semitone, especially in the upper register. There are obviously instances where this technique cannot be achieved: flutter-tonguing, legato slurs to “normal” notes, or rapid passages between slurs, large intervals, and fast tempos. The timbral quality of these notes is rather sharp and shrill.<sup>34</sup> Libby Van Cleve notes that this technique is used to produce extremely high notes.<sup>35</sup> Holliger notates this technique most often by placing a “Z” in the stem of the note to be performed with the teeth on the reed, or above the note he places a triangle with a line indicating how long the teeth should remain on the reed.

**Tongue pizzicatos** are performed by striking the center of the reed or mouthpiece articulating the syllable “fle,” according to Holliger in the notes of the score to *Kreis*.<sup>36</sup>

**Tongue tremolos** are achieved by moving the tongue back and forth in a sideways motion, creating a variation or a shaking of pitch.

---

<sup>33</sup> Veale, 138.

<sup>34</sup> Veale, 63.

<sup>35</sup> Van Cleve, 76.

<sup>36</sup> Heinz Holliger, *Kreis*. Pg 8.

**Tremolos** are described by Libby Van Cleve as follows:

A tremolo is a trill that is bigger than a whole step. It is completely different from the bowed tremolo produced on a stringed instrument (i.e., rapid bowing on a single pitch). Many tremolos are easy for oboists to execute with speed and agility. Some are extremely awkward, including:

- Ones that require the left or right pinkie to slide (e.g., low B-flat to low E-flat)
- Ones that require a slide on and off the half-hole key
- Ones that go over the break (C5 – C-Sharp5 or C6 – C-Sharp6)
- Many that require some fingers to be depressed when others are lifted

In general, the wider the interval, the slower the tremolo will be; and intervals larger than a sixth are often hard to produce cleanly.<sup>37</sup>

---

<sup>37</sup> Van Cleve, 61.

## Chapter 3 - An Annotated Bibliography of Music Composed by Heinz Holliger for the Oboe, Oboe d'Amore, or English Horn

### Solo and Chamber Music

**Title:** *a reedy Double (a double reading for Doublereeder)* from *COncErto...? Certo! – cOn soli pEr tutti*

**Year of completion:** 2000/2001

**Publisher:** Schott Music

**Instrumentation:** for one or two oboes

**Movements and titles with tempo markings:** (Single movement) Andante cantabile (quarter note = 63-69)

**Available historical information:** Premier on May 17, 2001. Kölner Philharmonie. Douglas Byrd and Rachel Frost, oboes. The notes included in the score state,

Heinz Holliger composed his orchestral work *Concerto* with the motto *con soli per tutti* during the years 2000/2001 on the occasion of the 20<sup>th</sup> anniversary of the Chamber Orchestra of Europe (COE). Alongside ensemble and tutti sections, a variety of solo and chamber music pieces contained in this work are also dedicated to the orchestral players, and the order and combination of these movements can be determined by the conductor during performance.

Several of the solo and chamber music movements are also intended for performance beyond the context of *Concerto* and can either be played individually or combined at will (successively or also superimposed upon each other).<sup>38</sup>

**Descriptions of stylistic elements:** The rhythmic notation (unmetered) features ever-changing subdivisions, beamings (including 32<sup>nd</sup> notes), and groupings. The dynamics range from *ppp* to *ff* and are constantly changing from one extreme to the other. The drastic dynamic changes and large register changes that come quickly are also worth noting.

---

<sup>38</sup> Heinz Holliger, "A reedy Double (a double reading for Doublereeder)." Schott, 2000/2001.

**Approximate timing:** 3'00"

**Level of difficulty:** 5

**Oboe range:** B-flat3 to A6

**Extended techniques used:**

- harmonics

**Title:** *Cardiophonie für Oboe und drei Magnetophone*

**Year of completion:** 1971

**Publisher:** Ars Viva Verlag

**Instrumentation:** oboe and three magnetophones (tape recorders)

**Movements and titles with tempo markings:** (Single movement)

**Available historical information:** Premiere on May, 8 1971. Zagreb, Croatia (Musik Biennale). Heinz Holliger, oboe. A cardiophone is a machine used to listen to the heart.

**Description of stylistic elements:** The rhythmic notation (unmetered) has a complicated appearance and a very high percentage of the work features extended techniques. There are assortments of note heads used throughout the composition, such as standard note heads, v's, diamonds, and x's, which indicate the extended technique that is to be performed. This composition also utilizes the amplification of a stethoscope attached to the performer so as to add the performer's own heart beat to the piece.

**Approximate timing:** 12'30"

**Level of difficulty:** 5

**Oboe range:** B-flat3 to A-flat6

**Extended techniques used:**

- air tones/noisy inhalation
- double trills
- glissandi
- multiphonics
- overblown notes
- pitch bends
- tremolos

**Title:** *Für Rolf*

**Year of Completion:** 1996 and revised in 1999

**Publisher:** Schott

**Instrumentation:** flute (alto flute ad lib.), English horn, bass clarinet (1996); and flute (piccolo), e-flat clarinet, English horn, and bass clarinet (1999)

**Movements and titles with tempo markings:** (Single movement) quarter note = 59

**Available historical information:** Premiere in Basel Switzerland (1996) and the revised version in Tonhalle, Zürich (1999).

**Description of stylistic elements:** The primary rhythmic notation is a triplet whose beaming is ever-changing throughout. The last quarter of the work is chordal and begins with a layering effect (notated in the score as “not together”) that is then followed by chords that are to sound together. The range hovers around the middle to low registers (considered to be the “sweet” range) of the English horn. As in most of Holliger’s works, there are large register changes in both directions.

**Approximate timing:** 2’0”

**Level of difficulty:** 5

**English horn range:** C4 to G6

**Extended techniques used:** none

**Title:** *“h” für Bläserquintett*

**Year of completion:** 1968

**Publisher:** Ars Viva Verlag

**Instrumentation:** flute, oboe, clarinet, horn, and bassoon

**Movements and titles with tempo markings:** (Single movement) molto liberamente, improvisando (quarter note = 40 to 48)

**Available Historical Information:** Premiere on August 28, 1969 during the International Holiday Course for New Music in Darmstadt. Solita Cornelis, flute; Heinz Holliger, oboe; Eduard Brunner, clarinet; Josef Brejza, horn; Janos Mesaros, bassoon.

**Description of stylistic elements:** The rhythmic notation (metered and unmetered) is uncomplicated and the meter ever-changing: 6/4, 4/4, 3/4, 5/4, 2/4 + 1/8 + 2/4, 2/4, 3/8, 1/4. The total range features many large intervals and the range of dynamic expression ranges from *pppp* all the way up to *ffff*.

**Approximate timing:** 10'30"

**Level of difficulty:** 5

**Oboe range:** B-flat3 to F-sharp6

**Extended techniques used:**

- **air tones/noisy inhalation**
- **alternative timbre fingerings**
- **flutter-tonguing**
- **glissandi**
- **harmonics**
- **key clicks**
- **multiphonics**
- **quarter tones**
- **slap-tonguing**
- **special effects without the reed**
- **teeth notes**

**Title:** *Inner Song from Trilogy*

**Composer:** Elliott Carter

**Edited:** Heinz Holliger

**Year of completion:** 1992

**Revised edition:** 1999

**Publisher:** Boosey and Hawkes

**Instrumentation:** oboe solo

**Movements and titles with tempo markings:** (Single movement) Quasi improvando, quarter note = 72.

**Available historical information:** The following is inserted in the program notes by Elliott Carter:

My *Triology* for oboe and harp has as its motto the last two stanzas of Rainer Maria Rilke's *Sonette an Orpheus*, II, 10. (Printed here in boldface type are the three phrases as mottos for the three parts of *Triology*).

Aber noch ist uns das Dasein verzaubert; an hundert  
Stellen ist es noch Ursprung. **Ein Spielen von reinen  
Kräften**, die keener berührt, der nicht kniet und bewundert.

**Worte gehen noch zart am Unsäglichen aus...**  
Und **die Musik, immer neu**, aus den bebendsten Steinen,  
baut im unbrauchbaren Raum ihr vergöttliches Haus.

*But existence is still enchanting for us; in hundreds of places it is still  
Pristine, A **play of pure forces**, which no one can touch without kneeling  
And adoring.*

*Words still peter out into what cannot be expressed...  
And **music, ever new**, builds out of the most tremulous stones her divinely  
consecrated house in unexploitable space.*

Each of the three sections of Triology was written for a special occasion.

Inner Song (which has the motto: Worte Gehen noch zart am Unsäglichen aus...) was written for a festival of Stefan Wolpe's music in Witten, Germany in April 1992, for Heinz Holliger to perform, to whom it is dedicated. The fascinating friendship with Wolpe is a very treasured memory.<sup>39</sup>

**Description of stylistic elements:** While the tempo and rhythms are not demanding, the range combined with dynamics and extended techniques are worth noting. The tempo indication "*Quasi improvisando*: quarter = 72" implies the performer does not need to be exactly precise with each rhythm. Double and single harmonics are used to produce the softest dynamic volume in the piece, which is marked at *pp*. The loudest (*ff*) occurs only twice throughout the duration.

**Approximate timing:** 5'0"

**Level of difficulty:** 5

**Oboe range:** B-flat3 to A6

**Extended techniques used:**

- double harmonics
- double harmonic tremolos
- harmonics
- harmonic tremolos
- multiphonics
- tremolos

**Title:** *Kreis*

**Year of completion:** 1971/72

**Publisher:** Ars Viva Verlag

**Instrumentation:** 4-7 wind instruments, or 3-6 wind and one stringed instrument. Holliger notes in the score regarding the instrumentation,

---

<sup>39</sup> Elliott Carter, "Inner Song." Boosey & Hawkes, 1992/1999.

It is preferable that each individual player be proficient on only one of the instruments present, and if possible one should choose only one instrument from each individual group, e.g.: 1 flute (piccolo, alto or bass flute), perhaps recorder (descant, treble), 1 oboe (oboe d'amore, cor anglais, heckelphone or baritone oboe), 1 clarinet (clarinet in e flat, soprano or alto saxophone), 1 bassoon (contra bassoon)/ 1 horn, 1 trumpet, 1 trombone, 1 tuba/1 stringed instrument (violin, viola, violoncello).

The use of ancient instruments is possible: Pommer, Zinken, Krumhorn, Serpent, baroque oboe, Dulcian, tromba marina (maybe also chromatic piano accordion, chromatic mouth organ etc.).

A further possibility is the "crossing" of instruments by using mouthpieces from other instruments (which might be prepared before the performance so that they fit the new instruments), or by using a technique of articulation which is foreign to the instrument for instance:

Flute, oboe (without reed), clarinet (without mouthpiece) = trumpet embouchure

Cor anglais, bassoon (on the crook/bocal) = trumpet embouchure

Cor anglais = with bassoon reed on crook/bocal

Cor anglais, bassoon = brass or alphorn mouthpiece on crook/bocal, possibly also oboe and flute fitted with special narrow bore trumpet mouthpieces.

Clarinet = oboe or bagpipe reed in C, D, E or F (thumb) hole.<sup>40</sup>

### **Movements and titles with tempo markings:** Single movement

**Available historical information:** Premiere on October 14, 1972 in Paris by the Ensemble Musique Vivante.

**Description of stylistic elements:** The notation of the pitches is approximate except in the coda. When accidentals appear, this suggests that they be played as accurately as possible to the size of the respective interval. There is one solo that occurs on page 15, and the intervals for this solo are exactly indicated: ½ for semitone, 2 for minor second, 3 for minor third, 4 for fourth, 4 ½ for tritone, 6 for minor sixth, 7 for major seventh, 9 for minor ninth. Except where exactly shown in the notation, the distances between notes indicate their durations and also the rests. Additionally, breaks are indicated by signs indicated in the score.<sup>41</sup>

<sup>40</sup> Heinz Holliger, *Kreis*, Mainz: Ars Viva. 1973.

<sup>41</sup> Heinz Holliger, *Kreis*. Mainz: Ars Viva. 1973.

**Approximate timing:** 12'0"

**Difficulty:** 5

**Range:** The range is divided into three registers, H (high), M (middle), and T (low); these correspond to the respective ranges of all the instruments used. The notation of the pitch is approximate.<sup>42</sup>

**Extended techniques used:**

- **air tones/noisy inhalation**
- **“alla tromba”**
- **double trills**
- **flutter-tonguing**
- **irregular trills**
- **key clicks**
- **multiphonics**
- **playing and singing simultaneously**
- **slap-tonguing**
- **teeth notes**
- **tongue pizzicatos**
- **tongue tremolos**

**Title:** *Mobile für Oboe und Harfe*

**Year of completion:** 1962

**Publisher:** Schott Music

**Instrumentation:** oboe and harp

**Movements and titles with tempo markings:** Single movement with the following note, “Start always at No. 1 and, choosing one of the three ways of performing this work (indicated by numbers in a circle, an ellipse or a rectangle), play all the sequences as far as No. 12 in the order given. If two or three different versions are to be played in succession, jump from No. 12 back to No. 1 without a break and play all the sequences again in a different order.”<sup>43</sup>

**Available historical information:** Premiere on February 13, 1963 in Paris at the Domaine Musical (a concert society established by Pierre Boulez, which was active from 1954-1973).<sup>44</sup> Claude Maisonnewe, oboe; Francis Pierre, harp.

---

<sup>42</sup> Heinz Holliger. *Kreis*, Mainz: Ars Viva. 1973.

<sup>43</sup> Heinz Holliger, “Mobile.” Schott, 1962.

<sup>44</sup> “Domaine Musical.” In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07955> (accessed March 9, 2010).

**Description of stylistic elements:** Holliger includes performance notes that help with choosing the order of the sections and also some note values. The note is as follows:

The direction *libre* denotes that, in the passage concerned, the note values should be improvised within the limits stated (distribution of the notes over a scale of metronome beats, interstice between notes). No break should be made between one sequence and the next unless a pause is printed, the double bar or the sequence number.<sup>45</sup>

The sections are unmetered, and each is distinguished by a fermata at the end. Within each section there are flashes of technical passages. Also within each section are numerous grace notes, some that span large intervals and are slurred. The quick register changes and extreme dynamic changes (*ppp* to *ff*) as well as the range of expression are remarkable.

**Approximate timing:** 4'0"-12'0"

**Difficulty:** 5

**Oboe Range:** B-flat3 to G6

**Extended techniques used:**

- double harmonics
- double harmonic trills
- double trills
- harmonics

**Title:** *Pro Musica Nova Studien zum Spielen Neuer Musik*

**Year of completion:** 1972

**Publisher:** Breitkopf & Härtel

**Instrumentation:** oboe

**Compositions included:**

- Jürg Wytenbach, "...und läuft und läuft..." From *Sonate für Oboe* [movement 3]
- Makoto Shinohara, *Réflexion*
- Luciano Berio, Studie zu *Sequenza VII*
- Edison Denissow, *Solo*
- Han Ulrich Lehmann, Kadenz
- Franco Donatoni, *Studie*
- Jacques Wildberger, *Pour les neuf doigts*
- Gilbert Amy, *Répons* from *Jeux* (only an excerpt)
- Hans Ulrich Engelmann, *Mobili* from *Variety* for Double Reed Instruments [movement 4]

---

<sup>45</sup> Heinz Holliger, *Mobile für Oboe und Harfe*, Mainz: Schott, 1964.

- Heinz Holliger, *Studie über Mehrklänge*
- Vinko Globokar, *Atemstudie*
- Günther Becker, “Hz”

**Available information:** Although the title of this work makes it seem as though each of the entries are etudes or studies, they are actually compositions composed by other composers, which stand alone as solo oboe works or are movements of a larger compositions. Holliger has compiled this collection of compositions because each poses a different challenge for the performer. He has provided notes in French, English, and German in the form of appendices. Holliger includes in this book a foreword that states:

In view of the almost inestimable number of compositions which require new performance techniques even from the oboe, until recently considered conservative and unchangeable, I think that the following *Collection of Studies for Playing Avant-garde Music* fulfills an urgent need of all oboists.

These contributions from twelve different composers offer a survey of the most important technical and musical problems as well as of the new methods of notation, which confront the soloists, students and orchestral musicians of today.

Although each composition is based on very precise technical problems, no pieces are offered which exploit the currently popular instrumental “tricks.” Rather, each composer proposed to treat technical problems together with compositional problems, and to show that the expansion of instrumental technique is a result not of soloistic exhibitionism, but of logical musical thought.<sup>46</sup>

**Description of stylistic elements:** For each of the compositions included in this book, Holliger has provided some historical information, rhythmic exercises, preparatory exercises (in which he describes how to approach each extended technique individually), and explanations of any signs or symbols that he believed needed clarification.

**Difficulty:** 5

**Extended techniques used:**

- all techniques listed in chapter 2

---

<sup>46</sup> Heinz Holliger, “Pro Musica Nova Studien zum Spielen Neuer Musick,” Breitkopf & Härtel, 1972.

**Title of work:** *Quintett für Klavier und Bläser*

**Year of completion:** 1989

**Publisher:** Schott Music

**Instrumentation:** piano, oboe (English horn), clarinet (bass clarinet), bassoon, and horn

**Movements and titles with tempo markings:**

- I. Impetuoso (quarter note = 84)
- II. Grave, sostenuto (quarter note = 48)

**Available historical information:** Dedicated to Sándor Veress. Premiere on March 25, 1989 in Vienna at the Musikverein. András Schiff, piano; Heinz Holliger, oboe; Elmar Schmid, clarinet; Klaus Thunemann, bassoon; Radovan Vlatković, horn.

**Description of stylistic elements:** The metered rhythmic notation is complicated (it features ever-changing subdivisions, groupings, and beamings, including 32<sup>nd</sup> notes), and interspersed in the technical passages are a great variety of extended techniques. There are fast and furious disjunct lines that expand over a great deal of the range. There are also sudden changes in dynamics, ranging from *pppp* all the way up to *ffff*, even extending up to *fffff*.

**Approximate timing:** 12'0"

**Level of difficulty:** 5

**Oboe range:** B-flat3 to A6

**Extended techniques used:**

- air tones/noisy inhalation
- “alla tromba”
- double harmonics
- double trills
- glissandi
- harmonics
- multiphonics
- overblown notes
- quarter tones
- slap-tonguing

**Title:** *Schwarzgewobene Trauer*

**Year of completion:** 1961/62

**Publisher:** Ars Viva Verlag

**Instrumentation:** soprano, oboe, cello, and harpsichord

**Movements and titles with tempo markings:**

- I. Nacht der grenzenlosen Kontinente
- 1<sup>st</sup> Interlude (Cadenza)
- II. Im Schneestern
- 2<sup>nd</sup> Interlude (Recitative)
- III. Kühl schwebt der Tag

**Text and translation:** English translation of title: *Black Web of Sorrow*. A translation of this poem is not available.

**Text:** Text by Heinz Weder.

**I:** Nacht der grenzenlosen Kontinente.

Dunkle Flut.

Geruch von hartem Land,  
Wind der durch die flüchtigen Feuer flatter,  
Ich trage das Licht mit Krügen ins Haus  
Und schlaf auf Blättern und sanften Wolkenscherben.

**II:** Im Schneestern,  
der auf luftiger Haut schmilzt,  
liegen gefesselter Wind und erfundene Nacht,  
der Traum,  
der serine Figur in den Rauch schlug,  
ist dir ein leichter Tod,  
ein Torso aus Schatten und Verhängnis,  
Gewicht der Herbstzeitlosen,  
du trägst es mit dunkler Geduld.

**III.** Kühl schwebt der Tag über dem Schieferberg,  
Aster blühen,  
Und hinter den Netzen des Lichts  
Beginnt das unendliche Land.

Wo aber endet die schwarzgewobene Trauer?

**Available historical information:** Premiere on December 5, 1962 in Basel, Switzerland. Elsa Forrer, soprano; Heinz Holliger, oboe; Werner Eugster, cello; Edith Picht-Axenfeld, harpsichord.

**Description of stylistic elements:** The rhythmic notation (metered) of each part is very independent, and the realization of this piece is clear and easy to comprehend because of performance notes that are added in the foreword. There are also only a few moments of rapid notes (32<sup>nd</sup> notes) for each part as well. The meter changes frequently between compound and simple, and the dynamics are dramatic, changing frequently and ranging from *ppp* to *ff*.

**Approximate timing:** 6'0"

**Level of difficulty:** 5

**Oboe range:** B-flat3 to F-sharp6

**Extended techniques used:**

- alternative timbre fingerings
- double harmonics
- double harmonic trills
- double trills
- flutter-tonguing
- harmonics

**Title:** *Sechs Stücke für Oboe und Harfe*

**Year of completion:** 1995/98/99

**Publisher:** Schott

**Instrumentation:** oboe (oboe d'amore) and harp

**Movements and titles with tempo markings:**

I: For Elliott, a little Birthday to Hansel from Heinz (1998) (quarter note = 69)

II: à Pierre Boulez (1995) (no tempo marking available)

III: Cantiuncula in nomine Treboris Reti (quarter note = 80)

IV: A Maria Torsa Cerocchis (1998) (quarter note = 70)

V: Scherzinetto del Sig. "Conte" (1999) (dotted eighth = 160, eighth = 240, quarter = 120)

VI: Un Bouquet de Pensées pour Émile Cassagnaud (1999) (quarter = 54)

**Available historical information:** First performance of the largest movement by Heinz Holliger at the Berlin Festival in 2000.

**Description of stylistic elements:** Three movements are unmetered and the other three are metered. In the movements that are metered, the meter changes almost every measure and, in the measures that the groupings change regularly, Holliger indicates the groupings. In the first movement, he extends the range of the oboe by a half step and asks the performer to play a B-flat<sup>6</sup>. According to fingering charts, this may be performed much easier with an oboe that has a third octave key. Much of this piece has an unpredictable pattern of pitches which, combined with meter changes and range issues, is a lot of information for the eye and brain to process.

**Approximate timing:** 12'0"

**Level of difficulty:** 5

**Oboe range:** B-flat<sup>3</sup> to B-flat<sup>6</sup>

**Oboe d'amore range:** B<sup>3</sup> to G<sup>6</sup>

**Extended techniques used:**

- alternative timbre fingerings
- double harmonics
- double harmonic trills
- double trills
- extending the range
- flutter-tonguing
- harmonics
- slap-tonguing

**Title:** *Siebengesang für Oboe, Orchester, Frauenstimmen und Lautsprecher*

**Year of completion:** 1966/67

**Publisher:** Ars Viva Verlag

**Instrumentation:** oboe, orchestra, voice, and loudspeakers

**Movements and titles with tempo markings:** Single movement in seven sections linked by small cadenzas.

**Text and translation:** Text by Georg Trakl, final verse from “Siebengesang des Todes.”<sup>47</sup>

**Text:**

Windesstille der Seele

Auf schwärzlichem Kahn fuhr jener schimmernde Ströme hinab,  
Purpurner Sterne voll, und es sank  
Friedlich das ergrünte Gezweig auf ihn,  
Mohn aus silberner Wolke.

**Translation:**

Soul becalmed

On somber boat he rode down the shimmering torrents,  
Full of purple stars, and peacefully  
The leafy branch sank on to him,  
Poppy from silver could.<sup>48</sup>

**Available historical information:** Written on a poem by Georg Trakl, the seven sections of the work represent the seven stanzas of Trakl’s poem. Premiere on June 17, 1968 in Rotterdam at the Holland Festival. Heinz Holliger, oboe; Radio Chamber Orchestra, members of the Dutch Radio Choir.

**Description of stylistic elements:** Considering this is one of Holliger’s earliest compositions, it is one of the most demanding. A very large percentage of the work features a great variety of extended techniques; the rhythmic notation (metered) for the most part is quite traditional. This piece seems to exploit the high register of the oboe, as prior to this composition, the highest note in the oboe’s range is used only infrequently. In this composition, Holliger demands the performer to hold the A6 for 49 seconds (indicated in score) at a dynamic of *ppp* that diminuendos to *pppp*.

**Approximate timing:** 21’0”

**Level of difficulty:** 5

**Oboe range:** B-flat3 to A6

**Extended techniques used:**

- **amplification**
- **double harmonics**
- **double harmonic trills**
- **flutter-tonguing**
- **glissandi**
- **harmonics**

---

<sup>47</sup> Heinz Holliger, and Georg Trakl, *Siebengesang für Oboe, Orchester, Singstimmen und Lautsprecher*. Mainz: Ars Viva, 1969.

<sup>48</sup> Translation provided in score.

- key clicks
- multiphonics
- pitch bends
- special effects without the reed

**Title:** *Sonate für Oboe solo*

**Year of completion:** 1956/57, rev. 1999

**Publisher:** Schott Music

**Instrumentation:** oboe solo

**Movements and titles with tempo markings:**

I: Präludium (Moderato, poco rubato quarter note = 72 / 108)

II: Capriccio (Allegro marcato quarter note = 126)

III: Aria (Andantino quarter note = 108-112)

IV: Finale (Presto, molto ritmico (whole note = 66)

**Available historical information:** Premiere in the Fall of 1958 at the International Music Competition in Munich by Heinz Holliger. In the memory of his teacher Émile Cassagnaud.

**Description of stylistic elements:** Although this composition has a range up to A-flat6, it may be one of the most accessible of all the compositions including the oboe, oboe d'amore, or English horn. The rhythmic notation (metered) does not have a complicated appearance, but features symmetrical and asymmetrical meters based on eighth and quarter notes.

**Approximate timing:** 13'40"

**Level of difficulty:** 4

**Oboe range:** B-flat3 to A-flat6

**Extended techniques used:**

- harmonics

**Title:** *Souvenirs de Davos für Violine, Viola, Violoncello, Oboe und Harfe*

**Year of completion:** 1999/2000

**Publisher:** Schott

**Instrumentation:** violin, viola, oboe, and harp

**Movements and titles with tempo markings:** various solo instruments

I: Oboe: andante espressivo (quarter note = 60)

II: Violin: Con slancio ed eleganta (no tempo marking available)

III: Cello: Adagio (quarter note = 42-48)

IV: Harp: no tempo marking available

V: Viola: no tempo marking available

**Available historical information:** Premiere on September 24, 2000, during the Berlin Festival Weeks. Muriel Cantoreggi, violin; Geneviève Strosser, viola; Bruno Weinmeister, cello; Lucas Macias Navarro, oboe; and Sarah O'Brien, harp.

**Description of stylistic elements:** This piece is unmetered and a little difficult to read, because it is a copy of the manuscript. Centered on large intervals that span almost the entire range of the oboe, the intervals highlight the entire name (with a few letters that are assumed) of the oboist who premiered the composition. The same is true concerning the other instruments and the performers who premiered the work. Many of the notes in the higher register are also written at *pp*, which requires a vibrant reed and great embouchure control.

**Approximate timing:** 3'00" - 4'00"

**Level of difficulty:** 5

**Oboe range:** C4 to A6

**Extended techniques used:**

- flutter-tonguing
- glissandi
- harmonics

**Title:** *Studie II für Oboe solo*

**Year of completion:** 1981

**Publisher:** Ars Viva Verlag

**Instrumentation:** oboe solo

**Movements and titles with tempo markings:** Single movement

**Available historical information:** Premiere on September 1982. Geneva, Switzerland. Written for the Concours International d'Exécution Musicale. This piece was devoted in gratitude to his teacher Émile Cassagnaud.

**Description of stylistic elements:** This piece opens with two extremes, range and dynamics. The opening interval spans the entire oboe range and also begins at *pppp* and goes up to *fff* within the first two notes. This piece is one of the most difficult in the group of compositions included in this project, because of its usage of extended techniques throughout the duration of the piece. The rhythmic notation (unmetered) contains various

beamings (including 64<sup>th</sup> notes) and groupings, and contains many sections where the pitches are unpredictable (containing no discernable pattern).

**Approximate timing:** 7'33"

**Level of difficulty:** 5

**Oboe range:** B-flat3 to A6

**Extended techniques used:**

- alternative timbre fingerings
- double harmonics
- double trills
- glissandi
- harmonics
- multiphonics
- pitch bends
- quarter tones

**Title:** *Studie über Mehrklänge für Oboe*

**Year of completion:** 1971

**Publisher:** Breitkopf & Härtel

**Instrumentation:** oboe solo

**Movements and titles with tempo markings:** Single movement. It is noted by Holliger in the score that each line is to be twelve seconds except when continuous 32nd notes are present, and when the 32nd notes appear, they are to be played as quickly as possible.

**Available historical information:** Premiere on November 20, 1974 in Tokyo. Heinz Holliger, Oboe.

**Description of stylistic elements:** This piece for unaccompanied oboe is, just as the title indicates, a chordal study. The entire work consists of extended techniques, and the rhythmic notation is unmetered. The dynamic range is from *ffff* to *pp* and is constantly changing. Dealing with the many sounds that the oboe can achieve through the production of multiphonics, the focus of this piece is purely timbral.

**Approximate timing:** 6'0"

**Level of difficulty:** 5

**Oboe Range:** B-flat3 to F6

**Extended techniques used:**

- circular breathing
- double trills
- flutter-tonguing
- glissandi
- multiphonics
- pitch bends
- tremolos

**Title of work:** *Trio für Oboe (Englisch horn), Bratsch und Harfe*

**Year of completion or copyright:** 1966

**Publisher:** Ars Viva Verlag

**Instrumentation:** oboe (English horn), viola, and harp

**Movements and titles with tempo markings:**

- I. poco rubato sempre (quarter note = 40)
- II. No tempo marking available. But Holliger includes supportive information regarding the form and tempo in the score notes.
- III. No tempo marking available

**Available historical information:** Premiere on February 15, 1967, at the Domain Musical in Paris. Heinz Holliger, oboe/English horn; Serge Collot, viola; and Ursula Holliger, harp. Dedicated to his wife Ursula Holliger.

**Description of stylistic elements:** The rhythmic notation in this composition is metered in the first and third movements, with the meter changing frequently, and unmetered in the second movement. The shapes of the lines are disjunct and contain no conspicuous patterns. It is also worth noting that Holliger's notation of dynamics is very specific and frequent.

**Approximate timing:** 15'0"

**Level of difficulty:** 5

**Oboe range:** B-flat3 to A6

**Extended techniques used:**

- alternative timbre fingerings
- double harmonics
- double harmonic trills
- double trills
- flutter-tonguing
- harmonics
- overblown notes
- tremolos

**Title:** *Vier Miniaturen für Sopran, Oboe d'amore, Celesta und Harfe*

**Year of completion:** 1962/63

**Publisher:** Schott

**Instrumentation:** soprano, oboe d'amore, celesta, and harp

**Movements and titles with tempo markings:**

I: Doppel-Herzkanon (soprano, oboe d'amore, celesta, and harp)

II: Carillon (soprano and harp)

III: Bicinium (soprano and oboe d'amore)

IV: Double (soprano, oboe d'amore, celesta, and harp)

**Text and translation:** Text by Mechthild von Magdeburg and an anonymous text (Middle High German and Latin).

**I: Doppel- Herzkanon:**

Dû bist mîn, ich bin dîn:  
des solt du gewis sîn.  
Dû bist beslozen  
in mînem herzen:  
verlorn ist das slüzzelîn:  
dû muost immer drinne sîn.

**Translation:**

You are mine, I am yours  
Please believe that it is so  
you are locked  
in my heart:  
Lost is the key:  
You'll have to stay in me.

**II: Carillon:**

Dic illi de me de corde fideli tantundem liebes,  
 quantum veniat modo loubes,  
 et volucrum wunna quot sunt,  
 sibi dic mea minna,  
 graminis et florum quantum sit,  
 dic et honorum.

**Translation:**

Tell him from me with a loyal heart  
 so much of affection as there is of foliage,  
 and tell him so much of love as there are delights in birds,  
 and tell him so much of honors as there is of grass and flowers.<sup>49</sup>

**III: Bicinium:**

Kume kume, geselle min,  
 ich enbite harte din.  
 Ich enbite harte din,  
 kum, kum, geselle min.  
 Suozer roserfarwer munt,  
 kum und mache mich gesunt,  
 kum und mache mich gesunt,  
 suozer roserfarwer munt.

**Translation:**

Come, come, my love,  
 I long for you,  
 I long for you,  
 come, come, my love.  
 Sweet rose-red lips,  
 Come and make me better,  
 come and make me better,  
 sweet rose-red lips.<sup>50</sup>

**IV: Double:**

Ich bin in dir und du bist in mir,  
 wir mügen nit naher sin,  
 wan wir zwoei sint in ein gevlossen  
 und sint in ein forme gegeossen,  
 also son wir bliben eweglich unverdrossen.

---

<sup>49</sup> Edwin Hermann Zeydel, *Ruodlieb: The Earliest Courtly Novel (After 1050)*. University of North Carolina studies in the Germanic languages and literatures, no. 23. Chapel Hill: University of North Carolina Press, 1959.

<sup>50</sup> Carl Orff, Judith Lynn Sebesta, and Jeffrey M. Duban, *Carmina Burana: cantiones profanae*. Wauconda, IL: Bolchazy-Carducci Publishers, 1996.

**Translation:**

I am in you and you are in me  
 we could not be closer,  
 because we two are melt together in one,  
 and are cast in the same mould.  
 And we will stay forever indefatigable.

**Available historical information:** Premiere on March 21, 1965, Bern, Switzerland. Ingrid Frauchiger, soprano; Heinz Holliger, oboe d'amore; Jürg Wyttenbach, celesta; Ursula Holliger, harp. This piece was written for Holliger's wife Ursula.

**Description of stylistic elements:** The first and fourth movements are metered, and the second and third are unmetered. The dynamic range for the oboe d'amore goes above a *mf* only once in this piece, and the dynamics hover around *p* and *mf* for the majority of the piece. The rhythmic notation is conventional, but contains many complex rhythms, including numerous polyrhythms in the second and third movements.

**Approximate timing:** 6'0"

**Level of difficulty:** 5

**Oboe d'amore range:** B3 to F-flat6

**Extended techniques used:**

- double harmonics
- harmonics

## Large Ensemble

**Title:** *Pneuma für Blasinstrumente, Schlaginstrumente, Orgel und Radios*

**Year of completion or copyright:** 1970

**Publisher:** Ars Viva Verlag

**Instrumentation:** wind instruments, percussion, organ, and radios

**Available historical information:** Written in the memory of his mother. Premiere on October 18, 1970, by Südwestfunk Symphony Orchestra Baden-Baden, and in Amsterdam at the Holland Festival by the Netherlands Wind Ensemble.

**Approximate timing:** 16'0"

**Title:** *Recicanto für Viola und kleines Orchester*

**Year of completion or copyright:** 2000/01

**Publisher:** Schott

**Instrumentation:** viola and small orchestra

**Available historical information:** Written in the memory of Christiane Jaccottet. Premiere on January 12, 2002, by the WDR Symphony Orchestra in Köln, Germany.

**Approximate timing:** 25'0"

**Title:** *(S) irató Monodie für grosses Orchester*

**Year of completion or copyright:** 1992-93

**Publisher:** Schott

**Instrumentation:** large Orchestra

**Available historical information:** In the memory of Sándor Veress. Premiere on August 18, 1993, in Luzern at Musikfestwochen by the Swiss Festival Orchestra.

**Approximate timing:** 17'0"

**Title:** *Tonscherben Orchesterfragmente in memoriam David Rokeah*

**Year of completion or copyright:** 1985

**Publisher:** Schott

**Instrumentation:** orchestra

**Available historical information:** In memory of David Rokeah. Premiere on September 26, 1985, in Geneva by the Orchestre de la Suisse Romande.

**Approximate timing:** 12'0"-15'0"

**Title:** *Tower-Music*

**Year of completion or copyright:** 1984

**Publisher:** Schott

**Instrumentation:** solo flute (including alto and bass flutes), small orchestra, and tape

**Available historical information:** To Aurèle. Premiere on January 17, 1985, in Basel by the Basler Kammer-Orchester. Heinz Holliger, conductor; Aurèle Nicolet, flute.

**Approximate timing:** 25'0"

**Title:** *Two Liszt Transcriptions*

**Year of completion or copyright:** 1986

**Publisher:** Schott

**Instrumentation:** large orchestra

**Available history information:** Written for his teacher Sándor Veress on his 80<sup>th</sup> birthday.

**Approximate timing:** 12'0"

## Chapter 4 – Summary and Recommendations for Further Study

This study of the compositions included in this project demonstrates that Holliger's compositions exemplify many points of diversity in compositional style including the variety that is shown within each difficulty level (difficulty levels 4 and 5), required instrumentation, structure (single and multi-movements), and the use of extended techniques. A wide selection of harmonic styles and idioms are seen amongst these works as well. This breadth in Holliger's style is evident in the annotations. It is also important to note that the amount and difficulty of the extended techniques varies from one composition to the next and the annotations of 'stylistic elements' describes different levels of technical and musical challenges.

Many of Holliger's compositions listed in this bibliography have not or do not currently receive regular public performance. None of these works appear in available International Double Reed Society conference programs from the conferences held in 1999 at the University of Wisconsin, 2001 at West Virginia University, 2002 in Banff Alberta, Canada, 2005 at the University of Texas, and 2008 at Brigham Young University.<sup>51</sup> The purpose of this project is to produce a bibliography that is not only comprehensive of its subject but also functional as a reference tool. Given that this document includes all of Holliger's compositions that involve the oboe, oboe d'amore, or English horn, it will be useful in the programming of recitals, the overview of contemporary repertoire, the writing of program notes, and any future research done on Holliger's music for the oboe, oboe d'amore, or English horn. This document has also

---

<sup>51</sup> <http://www.idrs.org/events/conference/brochure.index.html> (accessed September 6, 2010).

become an efficient tool for addressing Holliger's significance as a composer for the oboe, oboe d'amore, and English horn.

The two resources that served a most important role in the completion of this project are Peter Veale's *The Techniques of Oboe Playing* and Libby Van Cleve's *Oboe Unbound*. The book by Peter Veale has been acknowledged by Holliger as one of the first truly well written resources of new techniques for oboe playing.<sup>52</sup> The Van Cleve book is also an extremely resourceful book and is recommended by the editors of *The Double Reed* and Allan Vogel, who is the principal oboist of the Los Angeles Chamber Orchestra and oboe professor at the University of Southern California Thornton School of Music and The Colburn School. A review of Van Cleve's book in *The Double Reed* states, "It is not condescending, and is careful not to assume any prior knowledge that would make a novice reader insecure, yet maintains a broad enough scope to appeal to a professional who performs this music regularly."<sup>53</sup>

Research to find copies of scores began with WorldCat, and with the assistance of Interlibrary Loan, scores were obtained from the following libraries:

#### **Libraries in the United States**

- Brigham Young University
- Duke University
- East Carolina University
- Florida State University
- Indiana University
- Northwestern University
- Stanford University
- The Ohio State University
- University of California at Berkeley
- University of Cincinnati
- University of Georgia
- University of Michigan

---

<sup>52</sup> Peter Veale, et al., *The Techniques of Oboe Playing*. Kassel, Bärenreiter, 1994.

<sup>53</sup> <http://www.idrs.org/publications/>

- University of North Carolina at Chapel Hill
- University of North Carolina at Greensboro
- West Virginia University

#### **International Libraries**

- Musikhochschule Lübeck Bibliothek in Germany
- Paul Sacher-Stiftung in Switzerland
- Staats-und Universitätsbibliothek Bremen in Germany
- Universität Basel in Switzerland
- Universitätsbibliothek Mainz in Germany

There are also three scores that have not been released for public purchase that are available by special request from Schott International.

Because Holliger is still writing, it is likely that an update of this project will be needed. Other recommendations for further study include the following:

- A discography;
- Musical analyses;
- A study to determine if these compositions have affected the standard repertoire;
- A study to determine if these compositions have affected or will affect oboe pedagogy;
- A study to determine how Holliger's compositions have influenced other composer's writing for the oboe. (It seems obvious that his performing artistry has, but have his compositions?); and
- A study of how these works compare to his compositions for other instruments or his ensemble writing.

The twenty-four annotations included in this project provide valuable information on performance-related criteria, and a description and discussion of any extended

techniques indicated. Consequently, this document demonstrates through the detailed annotations how it is intended to serve as a resource for those musicians seeking any compositions composed by Holliger for the oboe, oboe d'amore, or English horn for performance, pedagogical, or research-related purposes.

## Appendices

### Appendix A – Alphabetical List of Compositions

*A reedy Double (a double reading for Doublereeder)*

*Cardiophonie für einen Bläser und drei Tonbandgeräte*

*Für Rolf*

*“h” für Bläserquintett*

*Inner Song from Triology*

*Kreis für 4-7 Instrumentalisten und Tonband*

*Mobile für Oboe und Harfe*

*Pneuma für Blasinstrumente, Schlaginstrumente, Orgel und Radios*

*Pro Musica Nova Studien zum Spielen Neuer Musik*

*Quintett für Klavier und Bläser*

*Recicanto für Viola und kleines Orchester*

*Schwarzgewobene Trauer Studie für Sopran, Oboe, Cello und Cembal*

*Sechs Stücke für Oboe und Harfe*

*Siebengesang für Oboe, Orchester, Frauenstimmen und Lautsprecher*

*(S) irató Monodie für grosses Orchester*

*Sonata für Oboe solo*

*Souvenirs de Davos für Violine, Viola, Violoncello, Oboe und Harfe*

*Study II für Oboe solo*

*Studie über Mehrklänge für Oboe*

*Trio für Oboe (Englisch horn), Bratsche und Harfe*

*Tonscherben Orchesterfragmente in memoriam David Rokeah*

*Tower-Music*

*Two Liszt Transcriptions*

*Vier Miniaturen für Sopran, Oboe d'amore, Celesta und Harfe*

## Appendix B – Chronological List of Compositions

*Sonata für Oboe solo* (1956)

*Schwarzgewobene Trauer Studie für Sopran, Oboe, Cello und Cembal* (1961)

*Mobile für Oboe und Harfe* (1962)

*Vier Miniaturen für Sopran, Oboe d'amore, Celesta und Harfe* (1962)

*Siebengesang für Oboe, Orchester, Frauenstimmen und Lautsprecher* (1966)

*Trio für Oboe (Englisch horn), Bratsche und Harfe* (1966)

*“h” für Bläserquintett* (1968)

*Pneuma für Blasinstrumente, Schlaginstrumente, Orgel und Radios* (1970)

*Cardiophonie für einen Bläser und drei Tonbandgeräte* (1971)

*Kreis für 4-7 Instrumentalisten und Tonband* (1971)

*Studie über Mehrklänge für Oboe* (1971)

*Pro Musica Nova Studien zum Spielen Neuer Musik* (1972)

*Study II für Oboe solo* (1981)

*Tower-Music* (1984)

*Tonscherben Orchesterfragmente in memoriam David Rokeah* (1985)

*Two Liszt Transcriptions* (1986)

*Quintett für Klavier und Bläser* (1989)

*Inner Song from Triology* (1992)

*(S) irató Monodie für grosses Orchester* (1992)

*Sechs Stücke für Oboe und Harfe* (1995)

*Für Rolf* (1996)

*Souvenirs de Davos für Violine, Viola, Violoncello, Oboe und Harfe* (1999)

*A reedy Double (a double reading for Doublereeder)* (2000)

*Recicanto für Viola und kleines Orchester* (2000)

## Appendix C – Index of Extended Techniques

### Air tones/noisy inhalation:

- *Cardiophonie für Oboe und drei Magnetophone;*
- *“h” für Blasserquintett*
- *Kreis*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Quintett für Klavier und Bläser*

### “Alla Tromba:”

- *Kreis*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Quintett für Klavier und Bläser*

### Alternative timbre fingerings:

- *“h” für Blasserquintett*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Schwarzgewobene Trauer*
- *Sechs Stücke für Oboe und Harfe*
- *Studie II für Oboe solo*
- *Trio für Oboe (Englisch horn), Bratsch und Harfe*

### Amplification:

- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Siebengesang für Oboe, Orchester, Frauenstimmen und Lautsprecher*

### Circular breathing:

- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Studie über Mehrklänge für Oboe*

### Double harmonics:

- *Inner Song from Trilogy*
- *Mobile für Oboe und Harfe*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Quintett für Klavier und Bläser*
- *Schwarzgewobene Trauer*
- *Sechs Stücke für Oboe und Harfe*
- *Siebengesang für Oboe, Orchester, Frauenstimmen und Lautsprecher*
- *Studie II für Oboe solo*
- *Trio für Oboe (Englisch horn), Bratsch und Harfe*

- *Vier Minaturen für Sopran, Oboe d'amore, Celesta und Harfe*

#### **Double harmonic tremolos:**

- *Inner Song from Trilogy*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Schwarzgewobene Trauer*

#### **Double harmonic trills:**

- *Cardiophonie für Oboe und drei Magnetophone*
- *Mobile für Oboe und Harfe*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Sechs Stücke für Oboe und Harfe*
- *Siebengesang für Oboe, Orchester, Frauenstimmen und Lautsprecher*
- *Trio für Oboe (Englisch horn), Bratsch und Harfe*

#### **Double trills:**

- *Kreis*
- *Mobile für Oboe und Harfe*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Quintett für Klavier und Bläser*
- *Schwarzgewobene Trauer*
- *Sechs Stücke für Oboe und Harfe*
- *Studie II für Oboe solo*
- *Studie über Mehrklänge für Oboe*
- *Trio für Oboe (Englisch horn), Bratsch und Harfe*

#### **Extending the range:**

- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Sechs Stücke für Oboe und Harfe*

#### **Flutter-tonguing:**

- *"h" für Bläserquintett*
- *Kreis*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Schwarzgewobene Trauer*
- *Sechs Stücke für Oboe und Harfe*
- *Siebengesang für Oboe, Orchester, Frauenstimmen und Lautsprecher*
- *Souvenirs de Davos für Violine, Viola, Violoncello, Oboe und Harf*
- *Studie über Mehrklänge für Oboe*
- *Trio für Oboe (Englisch horn), Bratsch und Harfe*

#### **Glissandi:**

- *Cardiophonie für Oboe und drei Magnetophone*
- *"h" für Bläserquintett*

- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Quintett für Klavier und Bläser*
- *Siebengesang für Oboe, Orchester, Frauenstimmen und Lautsprecher*
- *Souvenirs de Davos für Violine, Viola, Violoncello, Oboe und Harf*
- *Studie II für Oboe solo*
- *Studie über Mehrklänge für Oboe*

#### **Glissandi trills:**

- *Pro Musica Nova Studien zum Spielen Neuer Musik*

#### **Harmonics:**

- *a reedy Double (a double reading for Doublereeder) from COncErto...? Certo! – cOn soli pEr tutti*
- *“h” für Blasserquintett*
- *Inner Song from Trilogy*
- *Mobile für Oboe und Harfe*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Quintett für Klavier und Bläser*
- *Schwarzgewobene Trauer*
- *Sechs Stücke für Oboe und Harfe*
- *Siebengesang für Oboe, Orchester, Frauenstimmen und Lautsprecher*
- *Sonate für Oboe solo*
- *Souvenirs de Davos für Violine, Viola, Violoncello, Oboe und Harfe*
- *Studie II für Oboe solo*
- *Trio für Oboe (Englisch horn), Bratsch und Harfe*
- *Vier Miniaturen für Sopran, Oboe d’amore, Celesta und Harfe*

#### **Harmonic tremolos:**

- *Inner Song from Trilogy*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*

#### **Irregular trills:**

- *Kreis*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*

#### **Key clicks:**

- *“h” für Blasserquintett*
- *Kreis*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Siebengesang für Oboe, Orchester, Frauenstimmen und Lautsprecher*

#### **Multiphonics:**

- *Cardiophonie für Oboe und drei Magnetophone*
- *“h” für Blasserquintett*

- *Inner Song from Trilogy*
- *Kreis*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Quintett für Klavier und Bläser*
- *Siebengesang für Oboe, Orchester, Frauenstimmen und Lautsprecher*
- *Studie II für Oboe solo*
- *Studie über Mehrklänge für Oboe*

**Overblown notes:**

- *Cardiophonie für Oboe und drei Magnetophone*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Quintett für Klavier und Bläser*
- *Trio für Oboe (Englisch horn), Bratsch und Harfe*

**Pitch bends:**

- *Cardiophonie für Oboe und drei Magnetophone*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Siebengesang für Oboe, Orchester, Frauenstimmen und Lautsprecher*
- *Studie II für Oboe solo*
- *Studie über Mehrklänge für Oboe*

**Playing and singing simultaneously:**

- *Kreis*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*

**Quarter tones:**

- *“h” für Bläserquintett*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Quintett für Klavier und Bläser*
- *Studie II für Oboe solo*

**Slap-tonguing:**

- *“h” für Bläserquintett*
- *Kreis*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Quintett für Klavier und Bläser*
- *Sechs Stücke für Oboe und Harfe*

**Sordino:**

- *Pro Musica Nova Studien zum Spielen Neuer Musik*

**Special effects without the reed:**

- *“h” für Bläserquintett*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Siebengesang für Oboe, Orchester, Frauenstimmen und Lautsprecher*

**Teeth notes:**

- *“h” für Blasserquintett*
- *Kreis*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*

**Tongue pizzicatos:**

- *Kreis*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*

**Tongue tremolos:**

- *Kreis*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*

**Tremolos:**

- *Cardiophonie für Oboe und drei Magnetophone*
- *Inner Song from Trilogy*
- *Pro Musica Nova Studien zum Spielen Neuer Musik*
- *Studie über Mehrklänge für Oboe*
- *Trio für Oboe (Englisch horn), Bratsch und Harfe*

## Bibliography

- Bartolozzi, B. *New Sounds for Woodwind*. transl. and ed. Reginald Smith Brindle. London: Oxford University Press, 1967.
- Benade, A. *Fundamentals of Musical Acoustics*. New York: Oxford University Press, 1967.
- Blyth, Alan. "Heinz Holliger at 70." In *Gramophone*.  
<http://www.gramophone.net/Page/View/229/Heinz%20Holliger%20at%2070>  
 (accessed November 14, 2009).
- Boyden, David et al. "Mute." In *Grove Music Online. Oxford Music Online*,  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/19478>  
 (accessed April 23, 2010).
- Burgess, Geoffrey and Bruce Haynes. *The Oboe*. New Haven, Connecticut: Yale University Press, 2004.
- Colbert Artist Management, Inc. <http://www.colbertartists.com/ArtistBio.asp?ID=18/>  
 (accessed January 7, 2009).
- Delcambre, Bernard, Andre Lardrot, Pierre Boulez, Guy Laroche and Phillipe Albera. "Heinz Holliger." In *The Double Reed Vol. 24 No. 1 (2002)*: 11-17.
- Ericson, Kristina. *Heinz Holliger: Spurensuche eines Grenzgängers--Das kompositorische Schaffen im Spiegel der Beschäftigung mit Sprache, Atem, Schweigen*. Ph.D. diss., Musicology Universität Zürich, 2002.
- Gifford, Virginia Snodgrass. *Music for oboe, oboe d'amore, and English horn: a bibliography of materials at the Library of Congress*. The Music reference collection, no. 1. Westport, Conn: Greenwood Press, 1983.
- Hošek, Miroslav, and Rudolf H. Führer. "Oboen-Bibliographie. II." *Das Orchester: Zeitschrift für Orchesterkultur und Rundfunk-Chorwesen* 43, no. 3 (1995): 77.
- International Double Reed Society. <http://idrs.org/> (accessed December 15, 2009).
- Kennedy, Michael. "Tremolo." In *The Oxford Dictionary of Music*, 2nd ed. rev., *Oxford Music Online*,  
<http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e10414> (accessed March 22, 2010).

- Kunkel, Michael and Jürg Stenzl. "Holliger, Heinz." In *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13230> (accessed November 14, 2009).
- Landau, Annette and Nelly Sachs. "Heinz Holliger: Komponist, Oboist, Dirigent." *Österreichische Musikzeitschrift* 53, no. 3-4 (March 01, 1998): 106.
- Palmer, Peter. Review of *Heinz Holliger: Spurensuche eines Grenzgängers—Das Kompositorische Schaffen im Spiegel der Beschäftigung mit Sprache, Atem, Schweigen*, by Kristina Ericson. *Tempo* 59 (2005): 49-53.
- Palmer, Peter. "Heinz Holliger at sixty." *Tempo: A quarterly review of modern music* (April 01, 1999): 29-32.
- Peters, Harry B. *Woodwind Music in Print*. Philadelphia, PA: Musicdata, 1997.
- Schott Musik International. <http://schott-music.com/>, (accessed December 15, 2009).
- Shipton, Alyn. "Slap-tonguing." In *The New Grove Dictionary of Jazz*, 2<sup>nd</sup> ed., edited by Barry Kernfeld. *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J413100> (accessed March 22, 2010).
- Spring, Robert. "How Can I Learn Circular Breathing?" <http://www.woodwind.org/clarinet/Study/CircularBreathing.html> (accessed April 20, 2010).
- Van Cleve, Libby. *Oboe Unbound: Contemporary Techniques*. Lanham, Md.: Scarecrow Press, 2004.
- Veale, Peter, et al. *The Techniques of Oboe Playing*. Kassel, Bärenreiter, 1994.
- Whittall, Arnold. "Holliger at Sixty. Keeping the Faith" in *The Musical Times*, Vol. 140, No. 1867 (1999): 46.
- Wilkins, Wayne. "The index of oboe music including the index of Baroque trio sonatas." Magnolia, AR: The Music Register, 1976.
- Winkler, Heinz-Jürgen. "Komponist als Extremist: Ein Gespräch mit Heinz Holliger/The composer as extremist: A conversation with Heinz Holliger/Le compositeur un extrémiste: Un entretien avec Heinz Holliger." *Hindemith-Forum* no. 15 (January 1, 2007): 10.
- Young, R. W. "Terminology for Logarithmic Frequency Units". *The Journal of the Acoustical Society of America*. <http://asadl.org/>, (accessed January 14, 2010).

## Matthew Allen Ward

3068 SWAMP FOX HWY W. TABOR CITY, NC 28463 • (910)-840-0614    MATT.WARD82@GMAIL.COM

### Education

- **Licensure in K-12 Music**  
University of North Carolina at Pembroke, Pembroke, NC 2010-2011
- **Doctor of Musical Arts, Oboe Performance**  
West Virginia University, Morgantown, WV 2006-2010
- **Master of Music, Oboe Performance**  
University of Illinois Urbana-Champaign, Champaign, IL 2004-2006
- **Bachelor of Music, Oboe Performance**  
University of North Carolina at Greensboro, Greensboro, NC 2000-2004

### Teaching Experience

**West Virginia University Community Arts** 2008-2009

- Instructor of Oboe

**West Virginia University** 2006-2009

- Teaching assistant: "Introduction to Music" and "Non-Western Music"
- Maintained accurate record of attendance for Music 189 "Convocation," a class which usually has an average enrollment of 120 students
- Maintained accurate reconciliation of daily cash receipts and preparation of weekly bank deposits for the rental of instruments
- Supervisor of instrument rentals

### Masterclasses

- Long Bay Symphony Musicians in the Schools: Myrtle Beach, SC 2010
- WVU Graduate Wind Quintet: Trinity High School: Washington, PA 2008

### Allegheny College Summer Band Camp for Adult Musicians

- Principal Musician and Instructor of Oboe June 2009
- Principal Musician and Instructor of Oboe July 2008

**University of Illinois** 2004-2006

- "Oboe Methods" instructor, developed syllabus and curriculum
- Applied lessons instructor to approximately ten music education and non-music majors each semester

### Illinois Summer Youth Music

- Associate Instructor of Oboe June 2005 & June 2006

### Private Studio

2002-present

## Performance Experience

### Solo Recitals

- D.M.A. Recital, West Virginia University Fall 2010
- D.M.A. Recital, West Virginia University Spring 2009
- D.M.A. Recital, West Virginia University Spring 2008
- D.M.A. Recital, West Virginia University Fall 2007
- M.M. Recital, University of Illinois 2005

### Chamber Recitals

- D.M.A. Chamber Recital, West Virginia University March 2009
- Recital given for the National Association of School of Music Committee October 2008
- Chamber Recital: Katherine Altizer featuring the WVU Graduate Wind Quintet April 2008
- West Virginia University Chamber Winds 2006-2009
- West Virginia University Chamber Winds, Charleston, WV 2007
- West Virginia University Graduate Wind Quintet 2006-2009
- West Virginia University Chamber Orchestra Fall 2006

### Masterclass Participant

- Carrie Vecchione: Freelance Musician, Minneapolis, Minnesota 2008
- Cynthia Koledo DeAlmeida: Principal Oboe, Pittsburgh Symphony Orchestra 2007
- Dan Willett: Oboe Professor at the University of Missouri 2005
- Doris Deloach: Oboe Professor at Baylor University 2003
- Leslie Odom: Oboe Professor at the University of Florida 2003
- Dwight Manning: Oboe Professor at the University of Georgia 2002
- Mark Ostoich: Oboe Professor at the University of Cincinnati College-Conservatory 2001

### Guest Artist Recitals

- Guest Artist Recital given at Frostburg State University March 2009 & December 2009
- WVU Graduate Quintet Guest Artists at Trinity High School: Recital August 2008
- WVU Graduate Wind Quintet Guest Artists at Morgantown High School: Recital March 2007
- International Double Reed Society Performance with WVU Faculty Members 2007

### Orchestral

- Fayetteville Symphony Orchestra, Fayetteville, NC 2010-Present  
Substitute Second Oboe
- Long Bay Symphony, Myrtle Beach, SC 2009-Present  
Substitute Oboe/English horn
- Carolina Philharmonic, Pinehurst, NC 2009-Present  
Second Oboe
- Wilmington Symphony Orchestra, Wilmington, NC 2009-Present  
Substitute Oboe
- Ohio Valley Symphony, Gallipolis, OH 2009  
Substitute Second Oboe

- West Virginia Symphony Orchestra, Charleston, WV 2006-Present  
Substitute Second Oboe
- Beaver Valley Philharmonic, Midland, PA 2007  
Substitute Second Oboe
- River Cities Symphony Orchestra, Parkersburg, WV 2006-2009  
Second Oboe
- Fairmont State University Chamber Orchestra, Fairmont, WV 2006-2009  
Principal oboe (on call)

## Recordings

- West Virginia Symphony Orchestra, *Home for the Holidays* 2009
- West Virginia University Choral Department In Production
- University of North Carolina at Greensboro Wind Ensemble, *Equus!* 2001
- University of North Carolina at Greensboro Wind Ensemble, *Internal combustion!* 2001
- University of North Carolina at Greensboro Wind Ensemble, *A Tribute to Sousa-Live!* 2000

## Professional Development

### Research Interests

- Integrating contemporary techniques into the studio
- Reed techniques/styles used across the United States

### Research in Progress/proposals

- Compiling an annotated bibliography of oboe, oboe d'amore, or English horn music composed by Heinz Holliger
- Proposal to perform at the IDRS conference at Arizona State University in June, 2011

### Honors and Awards

- Runner-up Fayetteville Symphony Orchestra, English horn 2010
- Finalist: University of Trinidad and Tobago, Oboe Position 2010
- Finalist: West Virginia Symphony Orchestra, English horn 2008
- West Virginia University Graduate Assistantship 2006-2009
- University of Illinois Graduate Assistantship 2004-2006
- University of North Carolina at Greensboro: Burlington Industries Scholarship 2000-2004

## Professional Affiliations

- International Double Reed Society 2001-Present
- MENC 2010-Present
- NCMEA 2010-Present

## Other Professional Experiences

- International Double Reed Society Annual Conference Volunteer: Ball State University 2006
- University of Illinois Allerton Woodwind and Brass Chamber Music Symposium 2005
- University of Illinois Allerton Woodwind and Brass Chamber Music Symposium 2004
- International Double Reed Society Annual Conference Volunteer: University of North Carolina-Greensboro 2003

## Technology

- **Applications:** Microsoft Office (Word, Excel, Access, PowerPoint), DreamWeaver, Photoshop, Pagemaker, MS Outlook

## Letters of Recommendation

### **Cynthia Anderson**

Associate Professor of Oboe and Music Theory and Director of Graduate Studies  
235-A Creative Arts Center  
West Virginia University  
Morgantown, WV 26506-6111  
(304) 293.4489  
Cynthia.Anderson@mail.wvu.edu

### **Francesca Arnone**

Assistant Professor of Flute  
221-A Creative Arts Center  
West Virginia University  
Morgantown, WV 26506-6111  
(304) 293.4502  
Francesca.Arnone@mail.wvu.edu

### **John Dee**

Bill A. Nugent Endowed Professor of Oboe  
University of Illinois Urbana-Champaign School of Music  
1114 West Nevada Street  
Urbana, IL 61801  
(217) 333.3360  
johndee@illinois.edu

## Additional References

### **Lowell Hepler**

Professor of Music and Director of Bands  
Allegheny College  
Box 31, Allegheny College  
Meadville, PA 16335  
(814) 332.3304  
lhepler@allegheny.edu

### **Tim Richards**

Piano Technician  
237-B Creative Arts Center  
West Virginia University  
Morgantown, WV 26506-6111  
(304) 293.4539  
Tim.richards@mail.wvu.edu

### **John Weigand**

Professor of Clarinet  
207-A Creative Arts Center  
West Virginia University  
Morgantown, WV 26506-6111  
(304) 293.4893  
jweigand@wvu.edu